TKY #10 LA# 76020

DONT FORGET
THE MOTOR CITY.

#7602O

ACT I.

Added (5A) (5B) (22A) (25A) (26A) (33A) (45A) (48A)

(49A) (54A) (54B)

Modified None

Deleted None

DONT FORGET THE MOTOR CITY

#76020

GHOST BUSTERS
~~DENNIS~~ TYO
~~THE~~ # 10 ACT-II
~~MENACE~~

セリフ修正表 ACT 2

**追加セリフ**
**Added**

60A ゲームのキャラ "おれを知るなら"
79A バンクマン "心配いらないって！ダンストン"
79B ウィンストン "うわ～、やめろ～ うっオ！"
79C ウィンストン "ウッ！"
80A ウィンストン "ちくしょ～!! お母さんてるお！"
80B ゲームのリアル "へいきたぜ！"
80C ウィンストン "うんっ"
82A ウィンストン "うわっ うわっ うわ!!"
83A ウィンストン "うわわ!!"
91A ウィンストン周りのゲームのキャラ "敵～"
92A " " "
92B ウィンストン "うわわわわ…!!"
95A レイ/イーゴン/バンクマン "うわ!!"
97A " "うわやあ!"
100A レイ "ブッ！ゴオ、ゴオ、ゴオ"
97A
99C
100B バンクマン "うわあ～"
100C レイ "ゴオ、ゴオ、ゴオ"
126A バンクマン "ハハハハ…"
127A ゲームのリアル #1 "やらし！"
132A ウィンストン "またぞ"
134A ゲームのリアル音 "ガクガクガク(アトノブ)"
153A レイ/イーゴン/バンクマン 「うわあ！」
160A 社長「わかりました」
163A ミューン「月トカ トゥルトゥルルル…」(雪歌)

**変更セリフ**
**Modified**

MO 139 バンクマン "ハハハハハ… うまくいったぜ！～以下同じ" (だい(1)加筆)
MO 151

※149は150 151の次に順番替え
156 〃 155 〃

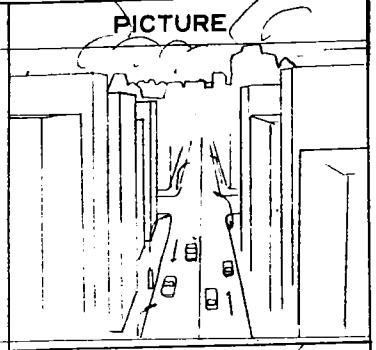
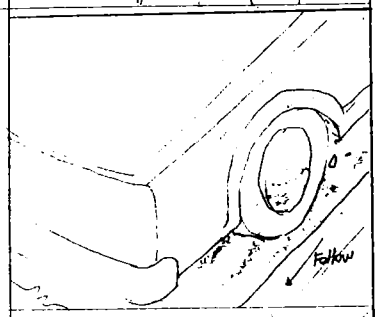
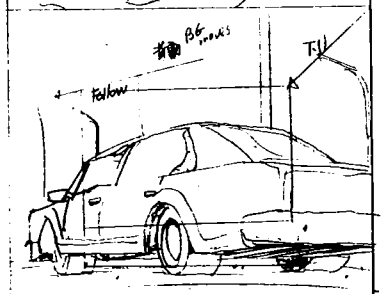
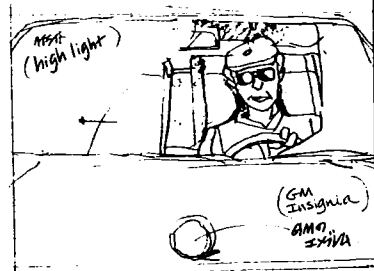
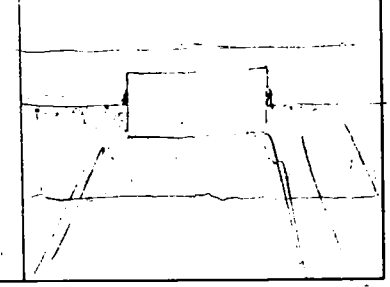
**欠番セリフ**
**Deleted**

89, 90, 99, 105, 124, 157

AUDIO VISUAL

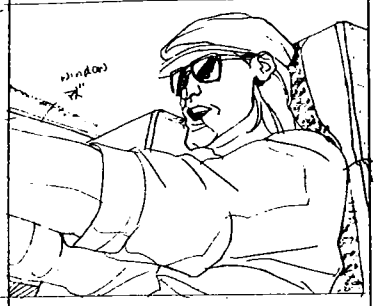
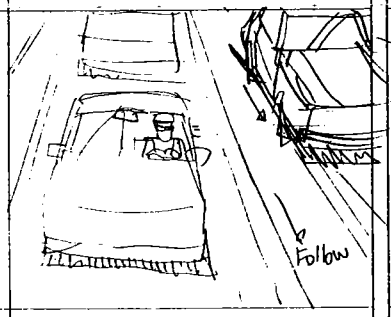
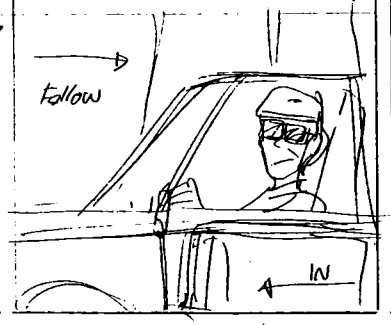
R.D. F1 (FADE IN)

ACT① 538.5"
" ② 686.5"
NO. 1 1225 "

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 1 |  | R.D<br>(EXT. STREET IN NYC - DAY - DOWN SHOT)<br>(There aren't too many cars or people on the street) | | F.1 | (2+0)<br>3+12 |
| 2 |  | PAN UP.<br>Follow<br>(VENKMAN'S CAR<br>CU on the front of the car + the tire<br>Follow the car as it moves) | | (SE)<br>(SFX : Car engine) | 2+0 |
| 3 |  | ② バンクマン (OS)<br>Follow<br>(THE CAR - REAR VIEW<br>- PANNING<br>Venkman's singing comes in in the middle of this cut<br>TRUCK UP from the front of the car) | (1) VENKMAN (V.O.)<br>(singing to himself)<br>Born to be wiiiild... | (Y-car design model ... needed) | 3+0 |
| 4 |  | ② バンクマン (OS)<br>On the license plate - it reads "DOCTOR V" Pan up to the insignia of the car. It's a "Y" car of GENEROUS MOTORS<br>Fix (/+0) | (2) VENKMAN (contd)<br>Yes, Peter Venkman. Born to be wild.<br>On the streets. In his new car. | Continue PAN up to the windshield. The Driver's face is hidden behind the high light | 4+12 |
| 1 |  | P.U<br>When the high light clears out we see Venkman in the driver's seat<br>He's as happy as a clam singing a song<br>License plate reads: "DR.V" (or "DOCTOR V") | | | (13+0) |

RIDE THE HIGHWAY.

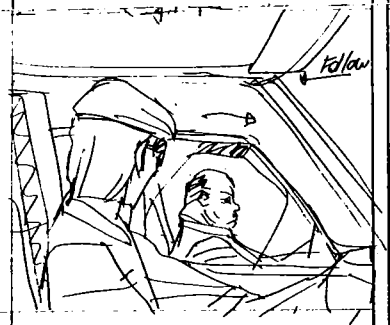
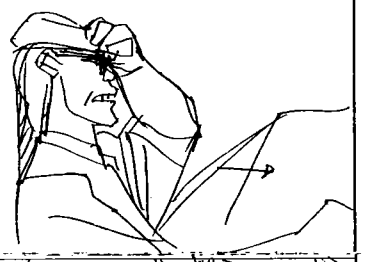
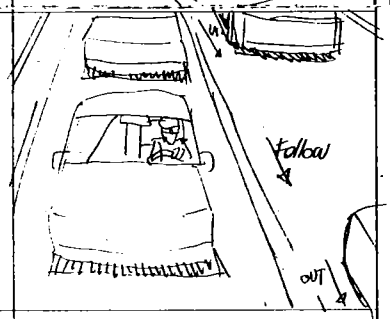
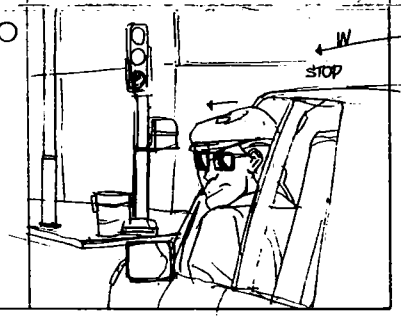
DIC AUDIO VISUAL NO. 2

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 5 |  | ハイライト (High light) | A wild guy with some wild wheels. | | |
| 1 | | (He sees something in the side mirror) | | | 4+0 |
| 6 |   | (High light rides driver's face) (A car is coming in the next line) | | | |
| 1 | | | | | 2+12 |
| 7 |   | (Front of the car moves into FRAME) | | | 1+12 |

(8+0)

AUDIO VISUAL

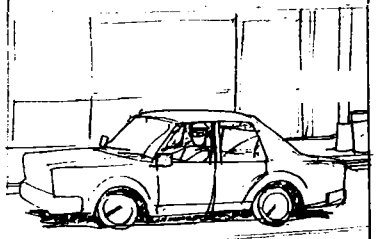
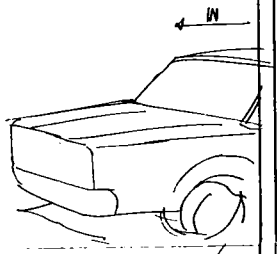
NO. 3

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 8 |   | 隣の車. IVがライト 消えると IVを 抜いた おじさん. | (ON THE CAR NEXT TO VENKMAN - when the high light is gone, we see a bald, obese man | | |
| 1 |  | 振向. いやそうに. 口ひげ 顔. | (Peter makes a face as if saying: "Oh well, it's an old guy." | | 3+0 |
| 9 |   | IVを おじさんの車 OUT 後ろから 次の車 IN | (Bald guy's car pulls out, and another pulls up | | |
| 1 | | 主人公 後ろを 見る | (Peter looks back again | | 2+0 |
| 10 |   | 車 IN STOP 信号が 赤に なって止まる. 顔を出し、後ろを 見る ピーター | (Peter's car comes into FRAME + stops at a signal. He pokes his head out to look at the car behind him | | 2+12 |

(8+12)

AUDIO VISUAL

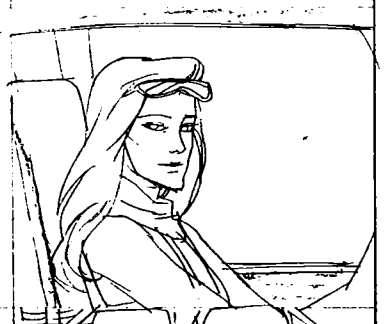
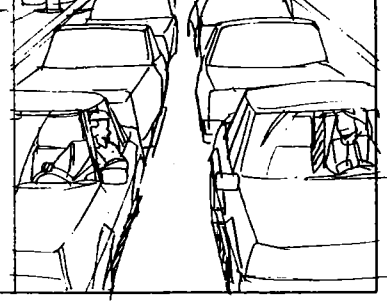
NO. 4

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 1 |  | | | | |
| |   | 手前に 走り去る W. STOP それぞれ 目を 追う パンアウト | (The other car moves in FG to stop Yenkman's eye follow this car | | 2+0 |
| | | | | | |
| | | | | | |
| | | | | | |

(2+0)

AUDIO VISUAL

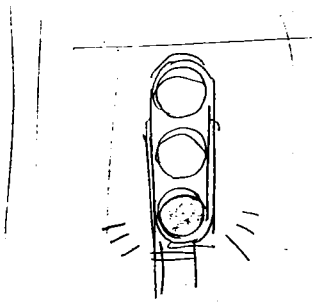
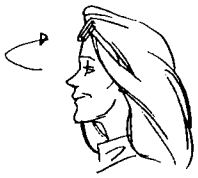
NO. 5

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 12 | | ③ベンクマン（顔 OS）<br>止まる リアクション<br>ベンクマンと 振付けとの引き<br>T.B.<br>(The woman in the car. She stops & turns to Venkman TRUCK BACK to Peter) | ③ VENKMAN (O.S.)<br>(singing)<br>Wo-wo-wo--lookin' for adventure... | | 4+12 |
| 13 | | サングラスを<br>上げる ベンクマン<br>(Venkman lifts his sunglasses) | | | |
| 1 | | ウインクする<br>(and he winks) | | | 2+12 |
| 14 |  | 女 ニッコリと 笑う.<br>(The woman smiles at him) | | | 2+0 |
| 15 |  | 笑い合う 2人.<br>ベンクマン<br>ガッ ビー<br>ヒクリアクションを 繰り返す | (They smile at each other Venkman hits his car horn a few times) | | 3+0 |

(12+0)

DIC AUDIO VISUAL

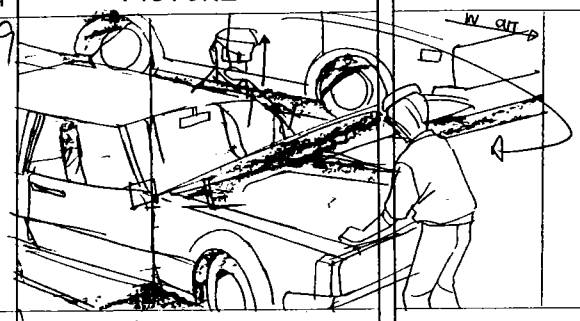
NO. 6

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 16 | | 女が バンバン. クラクションの音 止まらない (The woman in FG Venkman reacts when the horn persists on blaring | | | |
| 1 | | 怒れる バンバン (Venkman gets upset | | | 3+0 |
| 17 |  | 信号. 赤 と 青に 変わる (The signal changes into green | | | 40 |
| 18 |  | 16 同じ / same as 16. 女. 正面を 向く. 馬鹿にしたような 笑みを うかべる 発進する | (The woman Turns to the front She has a slightly contempting smile She drives away | | |
| 1 | | | | | 3+12 |

(7+12

AUDIO VISUAL

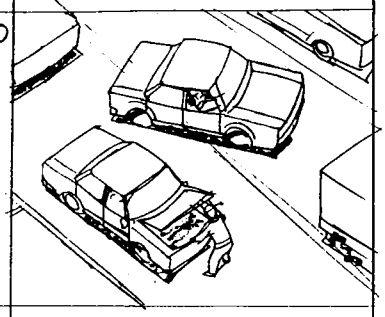
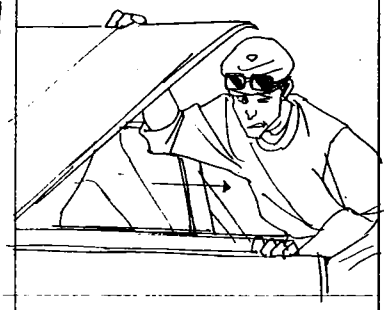
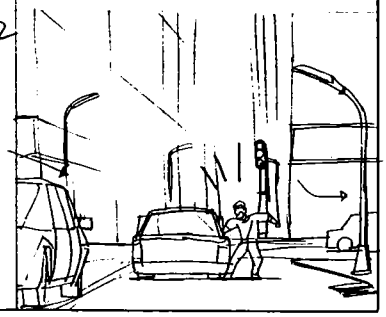
NO. 17

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 19 |   | 車から 出た<br>後の ほうへ回る.<br>ボンネットを あけた<br>のぞきこむ.<br>後の車の クラクションの<br>音が 響く. | | Venkman gets off the car, and opens the hood, mumbling something.<br>The car behind him starts honking, too | 4+12 |

(4+12)

DIC AUDIO VISUAL

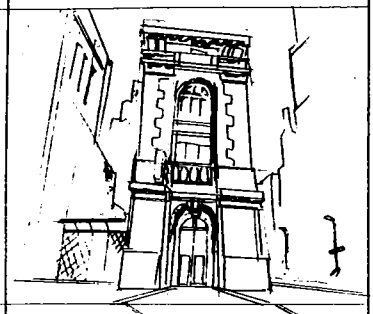
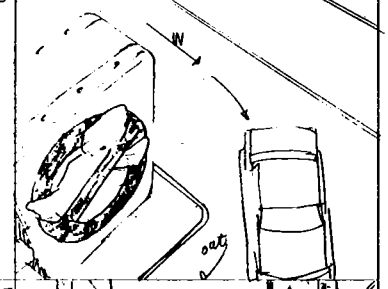
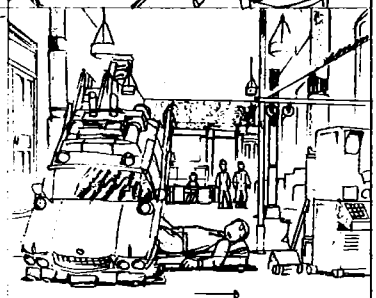
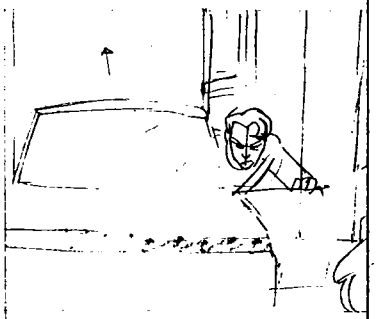
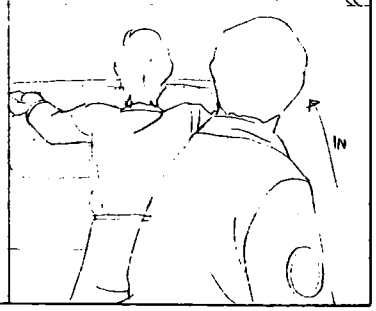
NO. 8

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 20 |  | バンクス<br>(Venkman gets nervous, and looks around the engine. The car behind him pulls away, cursing at Venkman) | | | 3+0 |
| 21 |  | バンクス MS<br>(MEDIUM SHOT - VENKMAN - Cars pass by behind him) | | | |
| 1 | | (He looks at passing cars) | | | |
| 1 | | (He is getting mad & impatient) | | | 4+0 |
| 22 |  | (Venkman – Shouting something at his car)<br>WIPE | | | 3+0 |

(10+0)

DIC AUDIO VISUAL

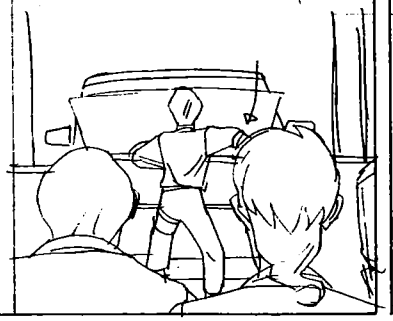
NO. 9

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 23 |  | GB HQ 正面.<br>(GHOSTBUSTERS HQ - FRONT) | | (SE) 車の音とクラクションが大きくなる<br>(SFX: CAR ENGINE and THE HORN BECOME LOUDER) | 2+12 |
| 24 |  | 横連レ左ヨリ FADE IN するバンクマンの車<br>(Venkman's car drives into FRAME, slowing down) | | | 2+0 |
| 25 |  | ECT-1の下のヨリ 出てくるレイ<br>イーゴン、ウィンストンも何事かと出て来る<br>(Ray comes out from under ECTO-1 Egon and Winston walk up to see what's going on) | | | 4+12 |
| 26 |  | 入ってくるバンクマンの車、急ブレキ.<br>STOP と ボンネットひらき. ドアをひらいて<br>パッととび出すバンクマン<br>(Venkman jerks the car to a stop. He opens the hood and jumps out of the car)<br>エクト | | | |
| 1 |  | バンクマン 何かわめき乍ら出てきて ボンネットを開ける.<br>ヤケクソ ヒロヒロ<br>IN<br>(Still cursing and shouting, he throws open the hood Ray gets up INTO FRAME) | | | 4+0 |

(10+0)

AUDIO VISUAL

NO. 10

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| | | | | | |
| 27 | | 耳を押えつつ<br>歩いてきて止まる<br>ジェニーン. スペンサー<br>ウィンストン 歩いてくる | (JANINE walks in with her ears covered with hands. Egin and Winston walks into FRAME, too | | 2+12 |
| 28 | | 何かを とろうとしている<br>ベンクマン<br>その間も 口は動いている. | (VENKMAN - trying to pull something off the car. his mouth shil going | | |
| | | 機械の 工具を<br>ぶち と ひきちぎる.<br>音が 止まる. | (He rips some wires out of the car motor. The noise stops. | | 2+0 |
| 29 |  | (A C) | ⑨ベンクマン<br>出来 御到着! | ④ VENKMAN<br>(finishing an oath)<br>--vivisectionist!!! | |

(4+12)

DIC AUDIO VISUAL

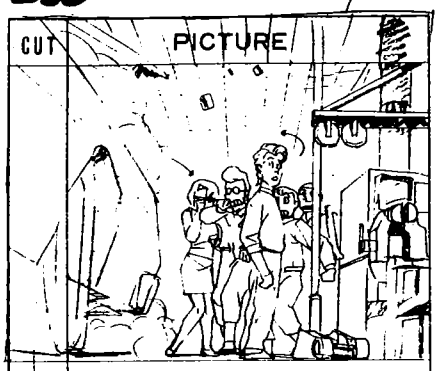
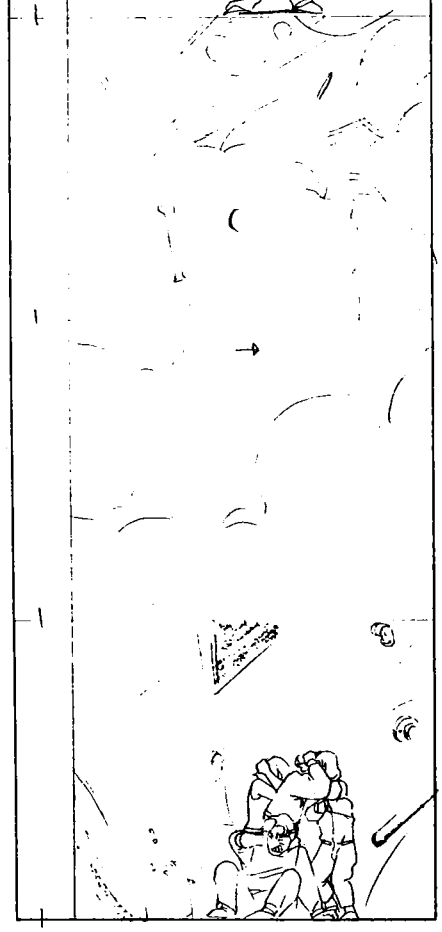
NO. 11

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| | | 皆と 気付く バンクマン<br>(Venkman notices the others looking at him | | | 3+0 |
| 30 | | 残り全員と 見ている 全員.<br>スライマーも 来ている<br>(ノーマル) | (They all look amazed. Slimer (normal) has joined too | | 1+12 |
| 31 | | 1歩 右に出た セリフ<br>セリフ言って<br>コードを 投げる. | ⑤ バンクマン<br>オーナーの 手引書にも.<br>この行為は 適切な 訓<br>と書いて あります. | (5) VENKMAN<br>The owner's manual said this is acceptable discipline. | 4+12 |
| | | | (Venkman steps to his left, saying the line. Then he tosses the wires | | |
| 32 | | 30 同じ<br>コード IN V. スライマー<br>の顔に 乗る. | same as 30<br>(Wires fly in + land on Slimer's face | | |
| 1 | | | (5A ジャニン と スペンガラ<br>ああぁ !! | (5A) JANINE + SPENGLER<br>whoa!! | 2+12 |

(11+12)

DIC AUDIO VISUAL

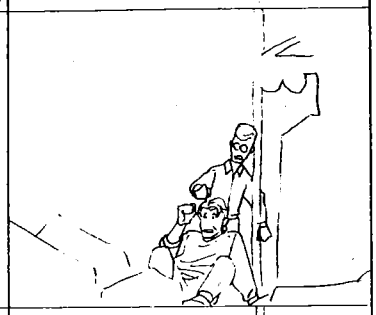
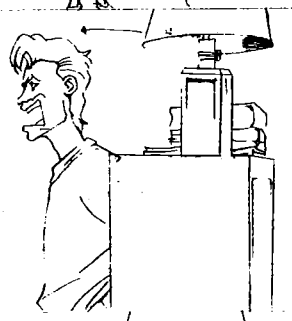
NO. 12

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 33 |  | 車のカゲを 見る ベンクマン<br>たじろぐ 全員<br>車 ゆっくり 振動的に揺れ.<br>煙が 立ちこめる.<br>ひとと 驚く 様子 … | 5B ベンクマン<br>え…… ?<br>5B VENKMAN<br>What !? | SE<br>シュー<br>(SFX: HISSING SOUND) | |
| | | (Venkman turns to the car. They all REACT Small parts are flying out of the car, & smoke comes out. The color of the car changes) | アッ !!<br>WHOA ! | | |
| |  | ボムッ と<br>パラパラに なる 車<br>(The car EXPLODES) | | SE<br>ボムッ<br>(SFX: BOMB!) | |
| | | 流れる 煙<br>のように 消<br>(Smoke fills the screen | | | |
| |  | とんでる 部品<br>時々 でかいの 破片を<br>通過 していく<br>(Parts fly in the air. Occasionally, a large piece crosses FG | | | |

(0+0)

AUDIO VISUAL

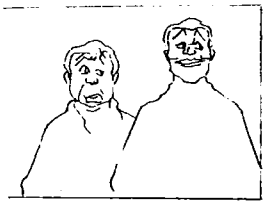
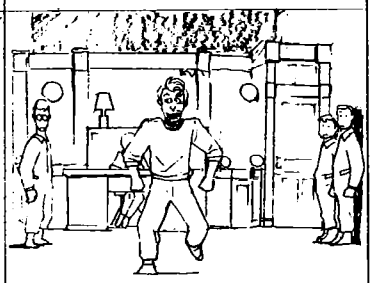
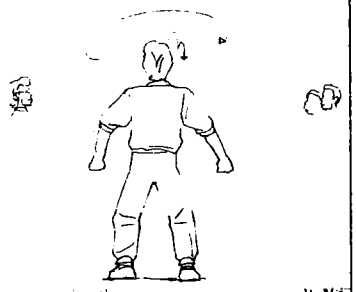
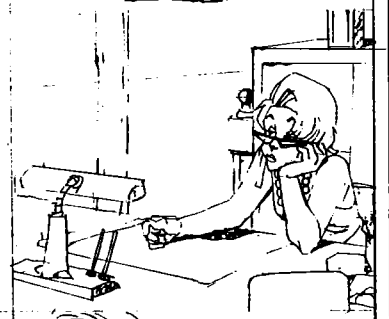
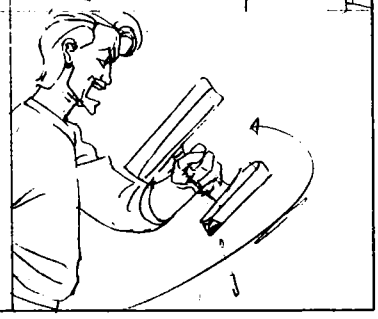
NO. 13

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 1 |  | Venkman looks at what used to be a car. Parts stop flying | | | |
| | | Janine looks at Venkman & says ①. Venkman covers his face with a hand. | ⑥ JANINE Is it supposed to do that? | ⑥ | 11+0 |
| 34 |  | (WIPE) VENKMAN - WALKS INTO FRAME as he talks | ⑦ VENKMAN I scrimped and I saved for that car. (1+0) ((1+0) till dial. #⑦ starts) | ⑦ | |
| | | He turns around & walks back to where he came & OUT TRUCK up to Ray & Winston | I wanted it more than anything in the whole world. | | |

(11+0)

DIC AUDIO VISUAL

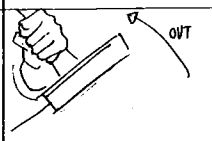
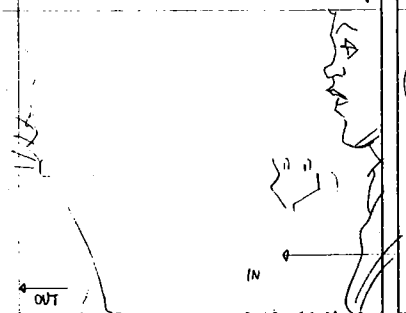
NO. 14

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 1 |  | セリフ 聞いて ニヤける ウィンストン<br>(Winston grins as he listens to Ray | ⑧ レイ<br>彼は 昨夜 俺が 最後の アイスクリームを 食べた時にも 同じ 事を 言ったんだ。 | (8) RAY<br>(sotto)<br>He said the same thing when I ate the last of the ice cream last night. | 15+0 |
| 35 |  | 右前に 歩いて 来る ベンクマン 満足 している。<br>(VENKMAN walking toward the CAMERA, a nervous "smile" plastered on his face | ⑨ ベンクマン<br>毎年 売られる 俺という、 トラブルの ない 数の車 全部を 思うと。 | (9) VENKMAN<br>When I think of all the millions of cars that are sold, trouble free, every year. | |
| 1 |  | くるんと 裏を 向く 向き 歩き出す<br>(He flips around and walks to the back again. | ⑩ ベンクマン (続き)<br>そして 俺という | (10) VENKMAN (CONTD)<br>And the millions of | 6+0 |
| 36 |  | ディスクに 座っている ジェニーン ヒディスクランプ。<br>(JANINE - sitting at her desk looking at the desk lamp | 走らな 満足した おうに 笑った<br>(ニヤリ まで OFF) | (VO)<br>happy, contented, SMUG, | |
| 1 |  | ベンクマン IN.<br>ディスクランプを ひねって。<br>(VENKMAN steps INTO FRAME + grabs the lamp | モータリスト 達 !<br>⑪ ベンクマン (続き)。<br>この 腐った 幸せな モータリスト 達 | MOTORISTS. CUT (11) VENKMAN (CONTD)<br>THOSE ROTTEN HAPPY MOTORISTS ARE | TREAK. |

(2/+0)

DIC AUDIO VISUAL

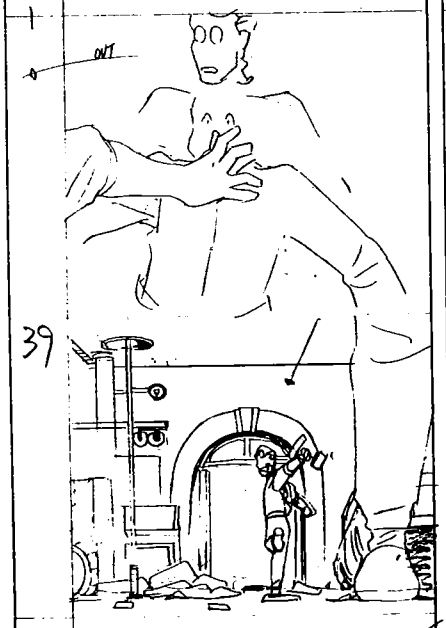
NO. 15

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 1 |   | ランプを 掴むようにして OUT (Peter grabs the lamp & out of FRAME | 俺を笑ってるんだ!! LAUGHING AT ME!!! | | |
| 1 | | レイ IN 歩きつつ OUT (Ray walks IN & OUT | (12) レイ 落ちついた ピート | (12) RAY Easy now, Pete-- | |
| 1 |   | ウィンストンも IN (WINSTON WALKS IN | | | |
| 37 | | レイ サッと パンクマンを 掴む レイ スタンバイ IN OU ウィンストン IN (RAY PETER EGON- Ray holds Peter as Winston walks into FRAME | 事件の モクリスト 連を ランプで | beating up happy motorists with a desk lamp is | 11+0 3+0 |
| 38 | | | ともを のぞむなんて 何の 解決策にもならないよ. | hardly a solution. | |

(14+0)

DIC AUDIO VISUAL

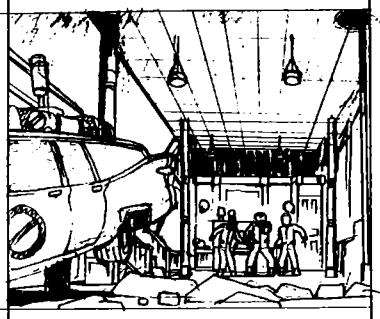
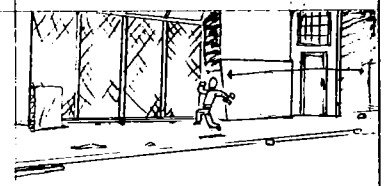
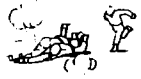
NO. 46

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 1 | | イスのランプを観るベンクマン<br>(Venkman looks at the lamp in his hand | | | |
| 1 | | ニヤリと笑う.<br>(He cracks a smile | | | |
| 1 |  | パッと<br>ふり向いて ドアに<br>向け駆け<br>(Suddenly, he bolts for the door | | | 6+0 |
| 39 | | ローポジ<br>走り来るベンクマン<br>足元から IN<br>(Low Angle - Venkman's feet come running in. He runs toward the door | (13) ベンクマン<br>なんだ、それは!<br>俺のおんを 聞き!<br>(13) VENKMAN<br>Yeah, I really think it's the thing to do-- | | 2+12 |

(8+12)

AUDIO VISUAL

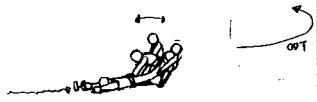
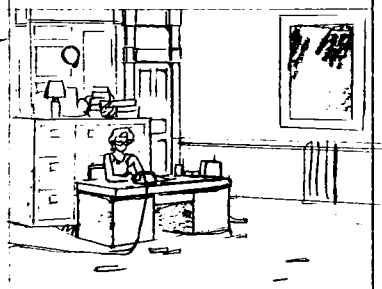
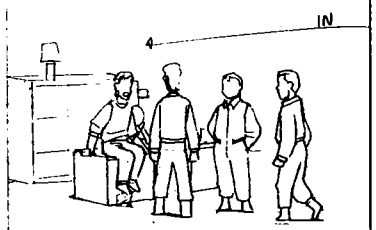
NO. 17

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 40 |  | (Ray points Peter, yelling | (14) レイ 捕まえろ! | (14) RAY Grab him! | |
| 1 | | debris (瓦礫 スペングラーに向かって落ちる) 4人 と 走って来る スペングラー と ウィンストン レイも 次に 走り出す (Spengler ← Winston dash toward the door Ray follows. | | | 2+0 |
| 41 |  | 走る パンTRY (VENKMAN - running) | | | |
| 1 | | バン! と ドア 開ける スペングラー. ウィンストン レイ. (The door flies open as Spengler. Winston + Ray rush out | | | |
| 1 |  | 倒れられる 程度 スペングラー達 捕まえ! とその 前に かいり色 タックルする (With an amazing speed, Spengler + Winston catch up with Peter, and tackle him | | | |

(2+0)

AUDIO VISUAL

NO. 18

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| | | レイは バンクマンの 足を つかむ<br>(Ray grabs Peter's feet | (15) ウィンストン<br>この事に 建設的に 対処 しろよ!<br>(15) WINSTON<br>You've got to deal with this thing constructively! | | |
| 1 |  | ズルズル<br>と バンクマンを 引きずって 以<br>3L<br>(ドアニク早い)<br>OUT右 | (They drag him back toward the Office & inside) | | 7+12 |
| 42 |  | 入口の方を 見ている<br>ジェニン<br>(Janine-looking toward the door | (16) イゴン (OFF)<br>ウィンストンの 言う通りだよ ピター<br>責任ある 消費者としての 行動を とるべきだよ<br>(16) EGON (VO)<br>Winston's right, Peter--you should take the action of a responsible consumer. | | |
| 1 |  | IN してくる<br>バンクマン. スペングラー. レイ. ウィンストン<br>デスクに すわって 話す バンクマン<br>(デスクランプを デスクに 置いて)<br>(Venkman & the others walk into FRAME Venkman puts the lamp on the desk & sits down on the desk | (17) バンクマン<br>君の言う通りだ. イゴン.<br>俺は 他人の 助けにも なるような 仕事に この事に 対処 するつもりだ<br>(17) VENKMAN<br>You're right, Egon...I'm going to handle this in a way that will help others, too. | | |
| | | | (18) イゴン<br>それこそ 素晴しい ピター.<br>(18) EGON<br>That's excellent, Peter. | | 15+0 |

(22+12)

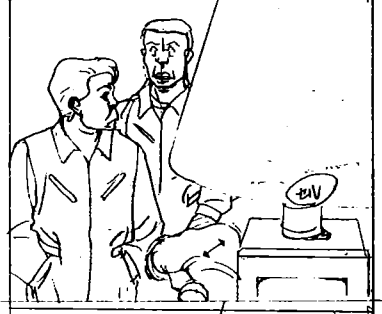
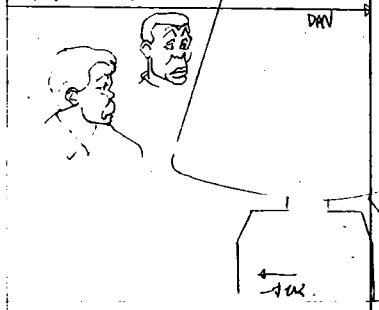
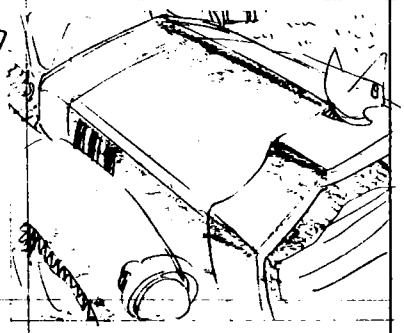
AUDIO VISUAL

NO. 19

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 43 | | | (19) バンクマン<br>ジェネラス モーターズの 社長に<br>電話して | (19) VENKMAN<br>(making a move for the phone)<br>I'm going to call the president of<br>Generous Motors | |
| | | 受話器に 手を 置くと<br>電話が 鳴る<br>(As Venkman puts his hand on the receiver, the phone rings) | 何と 失礼な 女だと<br>言ってやる !!<br>and tell him what a jerk he is! | (SE)<br>電話のベル<br>(SFX: PHONE RINGS) | 4+12 |
| 44 | | かり 怒鳴る 様に 叫ぶ<br>(He turns and shouts at the receiver) | (20) バンクマン<br>何と ??? !!! | (20) VENKMAN<br>(savagely into phone)<br>WHAT??!!! | |
| | | 少し 間を あけて 叫ぶ<br>態度 急変し.<br>(BEAT)<br>(He quickly changes his tone) | (21) バンクマン<br>こんにちは 先<br>何の お手伝い を させて 頂きましょうか? | (21) VENKMAN<br>(politely, courteously)<br>Hello, sir--may I help you? | 6+0 |
| | | | | | (10+12) |

DiC AUDIO VISUAL

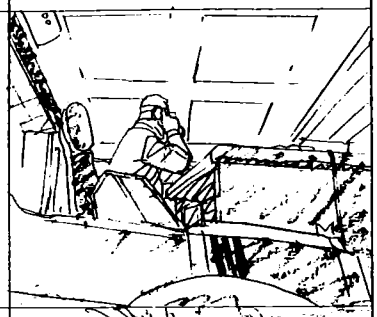
NO. 20

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 45 | | レイとウィンストン／<br>Ray + Winston look at each other<br>Venkman puts receiver back to his ear | (hand over mouthpiece; to others)<br>It's the president of Generous Motors. | | 3+0 |
| 46 |  | (Venkman, nodding) | (22) WINSTON<br>I didn't think we were being that loud. | | |
| |  | PAN<br>(Ray + Winston look at Egon Slimer leans over) | | | 4+0 |
| 47 |  | C-UP<br>INT. OFFICE of THE PRESIDENT of GENEROUS MTRS<br>CU on a miniture model of a car | (22A) ABERNATHY (OS)<br>Yes.. | | H12 |

(8+12)

DIC AUDIO VISUAL

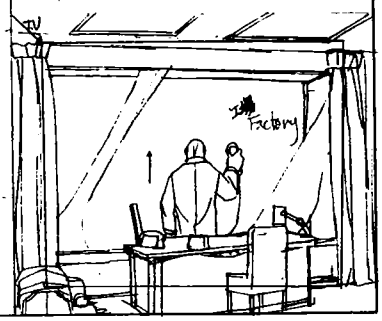
NO. 7

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 48 |  | (The miniture car in FG ABERNATHY - on the phone) | | That's right | 1+12 |
| 49 | | | (23) | (23) ABERNATHY All our new "Y" cars are coming off the assembly line are self-destructing for no reason! | |
| 1 | | (He turns to show his profile) | | | 6+12 |
| 50 | | (Truck up Everybody leans over) | (24) | (24) VENKMAN'S VOICE (speaker filter) You don't say. | 1+12 |
| 1 | | | | | |

(9+12)

AUDIO VISUAL

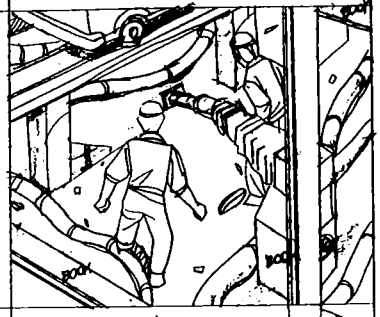
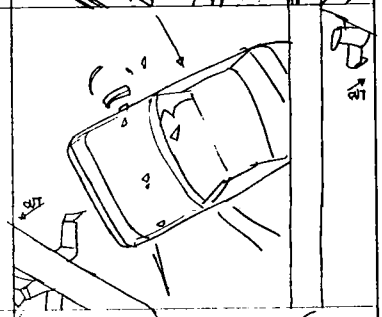
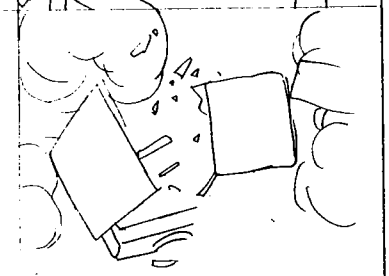
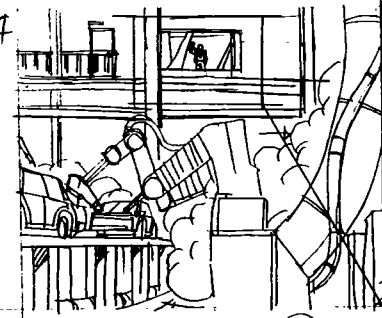
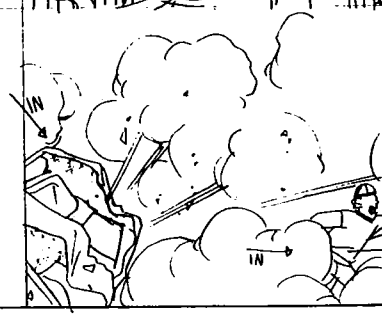
NO. 22

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 51 | | (MEDIUM SHOT - ABERNATY - FROM the SIDE) | (25) ABERNATHY<br>You must help me. I'll give you anything you want! | | |
| | | | (25A) WORKERS (VO)<br>AHHH... !! | SFX: Cars self-destructing | |
| 1 | | (He reacts) | | | |
| 1 | | (He swivels his chair. ready to get up) | | | |
| | | ( 素早く ) | (Quickly) | | 5+12 |
| 52 | | (...and gets up) | | | |
| | | | | | |
| 1 |  | (He holds the receiver up to the window Slowly truck up) | (26) ABERNATHY (CONTD)<br>Look at that! It's not normal!!! | | 4-12 |

(10+0)

DIC AUDIO VISUAL

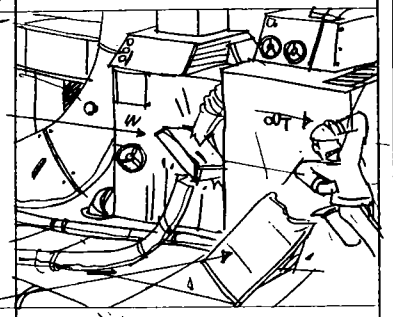
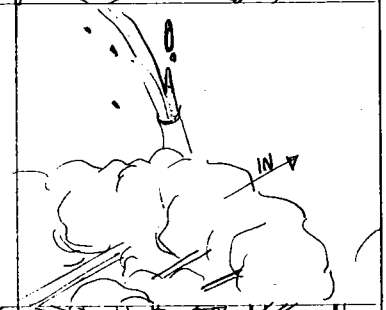
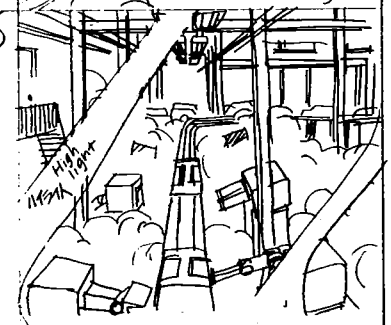
NO. 23

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 53 |  | 車が 爆. 部品を はき出している (A car is spitting its parts out) | (26)A 従業員 ｳﾜｰｰ！ | (26A) WORKERS WHOAAA! | |
| |  | ﾋｷｶﾞ 従業員、 車が ﾗｲﾝから 落ちる. (Works run out of the FRAME as the car falls from the assembly belt) | | | |
| |  | 車 煙を 吹き出し、 ﾊﾞﾗﾊﾞﾗに なって ゆく. (THE CAR - smoking as it falls into bits of pieces) | | | 3+0 |
| 54 |  | 社長室 電話ﾍﾞﾙ ｶﾞﾝｶﾞﾝ. FIX(34ft) TB(15cm 煙ﾓｸﾓｸ 煙 60ft = 240cm) Fix(17ft) ﾗｲﾝが 止まって はいる. (PRESIDENTS OFFICE -ABERNATHY through the window Truck back to the factory - smoking. The assembly line is stopped) | (27) ｱﾍﾞﾅｼｰ 会社は これに 関心 事 も ﾜｶﾃいる. 分を 回収 ﾚ 始める 事ﾓﾉ 出来ません. これ 全部 止めないﾄﾞ 誰かが ｱﾚ を するので !! | (27) ABERNATHY We can't even begin to recall the ones that're doing the same thing out on the streets! Someone's going to get hurt if we don't stop all this! | |
| |  | 従業員. ﾜｯﾄと 右から IN OUT 車の 方向 とおなじ くる. (A worker rushes out of smoke & out of FRAME to the right The car flies In from the left) | | (carry over) | 7+0 |

(10+0)

AUDIO VISUAL

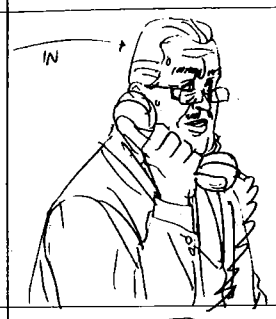
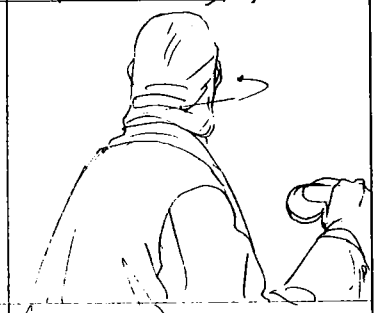
NO. 24

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 55 |   | ドア などが 上から 下に 落ち. 機械に 当たり. パイプを 切断したりする (FACTORY. Doors and such fly IN, cutting into a pipe, etc. | | carried over, dive (27) | |
| 1 |   | 下から 煙. まくように IN. (Smoke rising from below | | | |
| | | パイプ のうえ 何か 液体が 吸収 出る (The pipe squirts out some liquid | | V | 3+0 |
| 56 |   | 社長室 から 見おろした アセンブリーライン (ビスケット 作業台 のように) (ASSEMBLY LINE - ANGLE FROM ABERNATHY'S OFFICE | | | |
| 1 | | | | | |
| | | | | | |

(3+0)

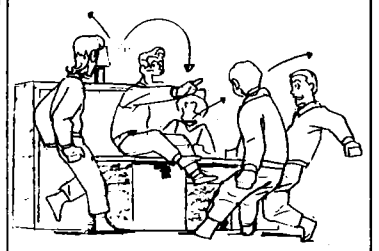
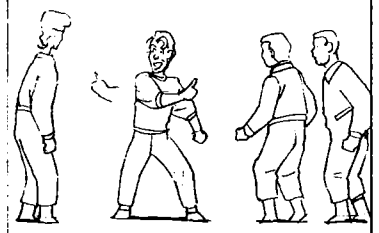
AUDIO VISUAL

NO. 25

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 1 |  | (Abernathy moves into the frame) | (28) ABERNATHY (contd) You guys are our last resort! If you can't help us, we're going to have to close down the plant! | (SFX: SQUEAK) | 7 |
| |  | (He turns toward the window) | | | 5+12 |
| 57 | | | (29) VENKMAN You're right -- that doesn't quite sound normal. | (Sound of cars falling apart) | |
| | | (Peter holds the phone away from the ear as the loud noise of destruction comes thru the receiver) | | | 6+0 |
| 58 | | (ABERNATHY - loosening his tie, he leans back into the chair) | (30) ABERNATHY How soon can you get here? | | 3+12 |
| 59 | | (Venkman is still on the phone; the others are gathered closely around, trying to hear the conversation) | (31) VENKMAN We'll catch the next plane to Detroit, sir. | | (15+0) |

DIC AUDIO VISUAL

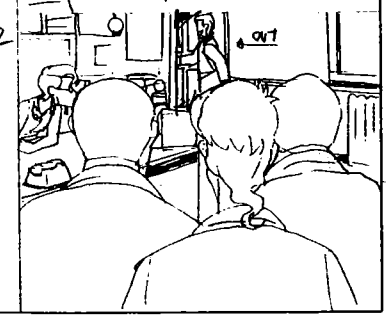
NO. 26

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| | | Venkman puts down the phone The others lean back, waiting for his explanation | | | 6+0 |
| 60 |  | (A BEAT) Suddenly, Venkman shouts for joy. Everybody else jerks back in surprise | (32) VENKMAN Yahoo! | | |
| |  | | We're headed for the Motor City -- MOTOWN! Do you know what that means? | | 5+12 |
| 61 | | PAN | | | |
| | | PAN | No one knows the answer | | |

(11+12)

DIC AUDIO VISUAL

NO. 27

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 1 | | バンクマン IN V. レイの方に 手を差出し、ニカリ (Venkman steps into FRAME. He puts his arm around Ray's shoulder | (33) バンクマン この人 凄く いいね。 絶望. アレサ フランクリン と 会えるかも しれないぞ | (33) VENKMAN If we pull this one off, we just might get to meet Aretha Franklin. | |
| 1 | | バンクマン OUT 納得する 3人 (Venkman goes out of FRAME The others now understand | | | |
| 1 | | 歌手 クラシック 歌詞を IN OUT する バンクマン (Venkman moves in and out of FRAME, singing | (33A) バンクマン (アレサ フランクリンの歌) ※・歌詞アリ | (33A) VENKMAN (Humming an Aretha Franklin's song) | |
| | | 3人 自己に通う 3人 (The other follow him with their eyes | | | 9+0 |
| 62 |   | 3人+X バンクマン ドアあけて でていく (Ray. Egon. Winston in FG as Venkman opens the door ← goes OUT | | | |

(7+0)

AUDIO VISUAL

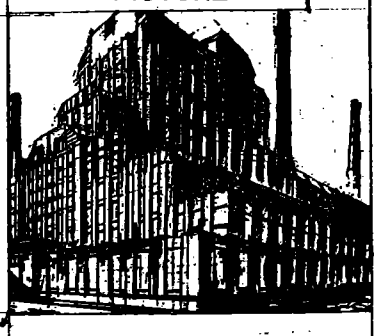
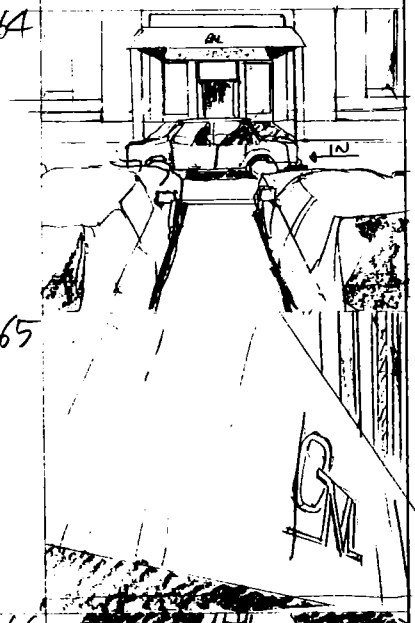
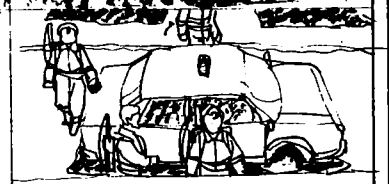
NO. 28

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 1 | | 両者共 この急な変わり様は… という驚しの様. (They look at each other as if to say "Why is this sudden change of attitude?" ) wipe | | | 4+0 |

(4+0)

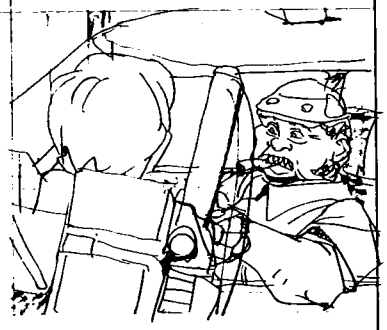
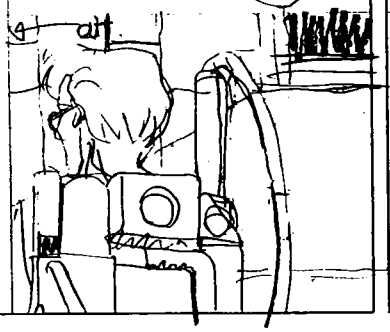
AUDIO VISUAL

NO. 29

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 63 |  | GM社. /WIPE<br>(EXT<br>GENEROUS<br>MOTORS) | | (SE)<br>車(TAXI)<br>の接近. | (SFX:<br>Taxi<br>pulling<br>up)<br>2+12 |
| 64 |  | ｸﾘｽﾀﾙ IN. STOP<br>(TAXI -<br>drives into<br>FRAME & stops) | | | 2+0 |
| 65 |  | | | (SE)<br>ドアの開く音<br>(SFX:<br>Car doors<br>open) | 1+12 |
| 66 |  | ウィンストン ドアを閉め.<br>バンクマン、ウィンストン、<br>GMのﾛｺﾞを 振り返る<br>レイ、ぐるっと回りこむ<br>1ｰｼｮﾝ ロング. IN.<br>降りるとOUT. | (Winston closes the<br>door<br>Venkman & Winston<br>look up at GM<br>Logo<br>Ray walks around<br>the car, as Egon<br>gets off the taxi.<br>Winston, Venkman<br>& Ray go out of FRAME) | | (6+0) |

DIC AUDIO VISUAL

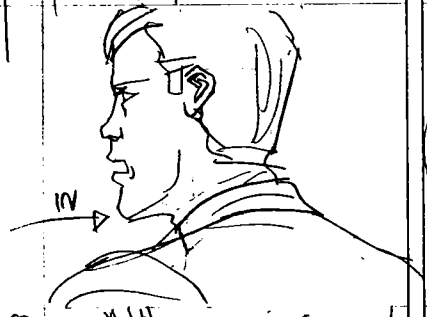
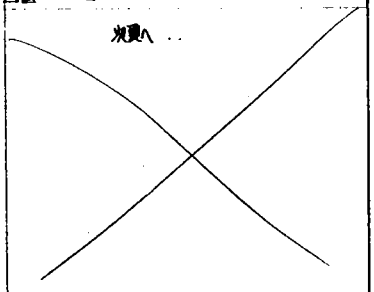
NO. 30

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| | | (Egon takes out money from his pocket) | | | |
| | | (and gives it to the cab driver) | | | 4+O |
| 67 |  | (The cab driver takes the money as Egon asks) | (34) EGON By the way--do you know where Aretha Franklin lives? | | |
| | | (The driver gives him a bored look ...) | | | |
| |  | (...and pulls away) | | | |

(4+O)

AUDIO VISUAL

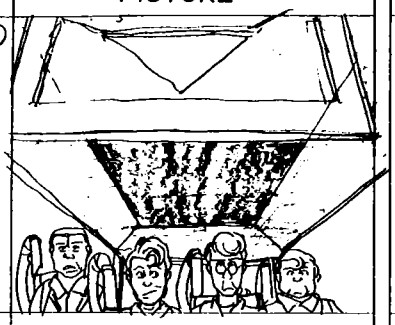
NO. 7

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| | | (Egon follows the others, goes OUT of FRAME) | | | 8+12 |
| 68 | | (The receptionist reacts) | | | |
| |   | (A customer takes a steps back as he sees the Busters) | | | 2+0 |
| 69 | | (LOBBY - Ghostbusters come IN + stop) | | | 2+12 |
| |  | | | | |

(13+0)

DIC AUDIO VISUAL

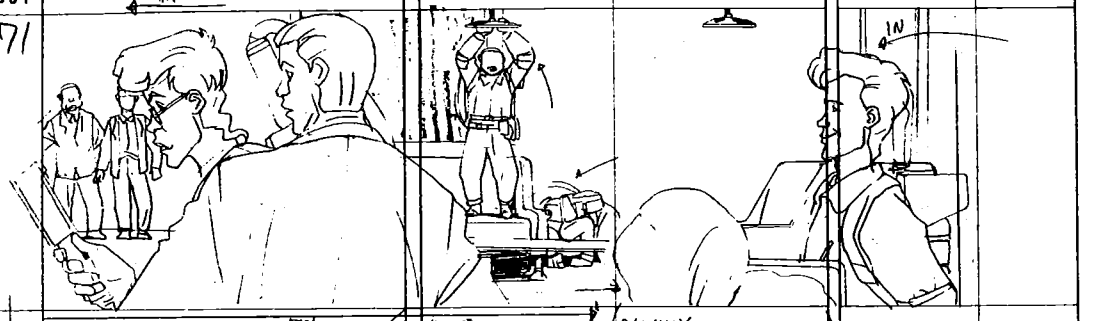
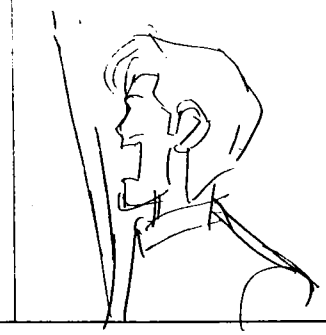
NO. 32

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 70 |  | ロビーを 見る G.B達<br>バンクマン 左右を見る. | (They look around the lobby. Venkman looks to his left + right) | | |
| 1 | | ゆっくりと 歩き出す<br>バンクマン<br>1秒 と OUT. | (The he slowly starts The others split up to cover the lobby) | | 3+12 |

(3+12)

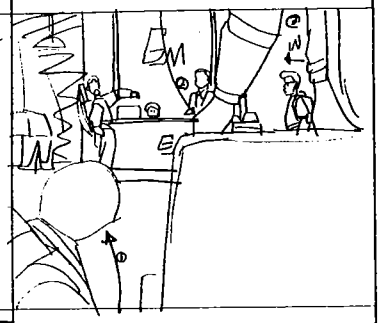
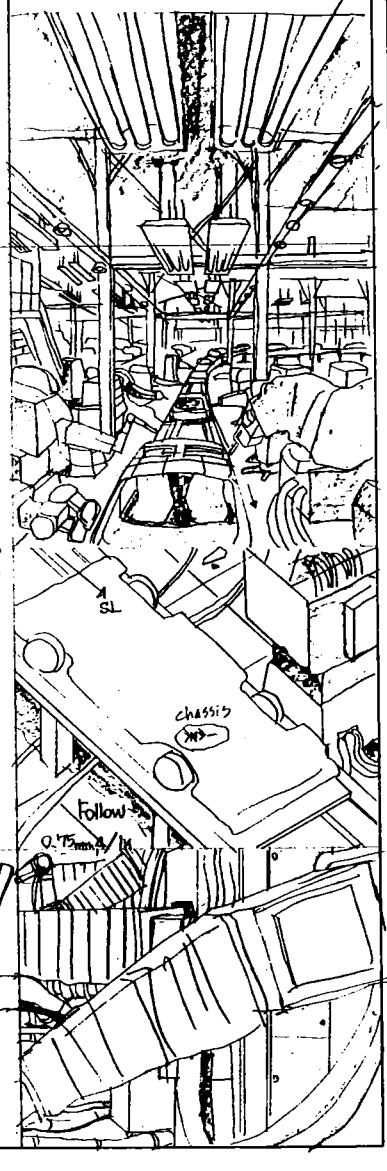
DIC AUDIO VISUAL

NO. 33

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 71 |  | PAN<br>PKE メーターを 読みながら<br>ゆっくり 歩いてくる スペングラー<br>IN. OUT<br>アルンストン は<br>ライトを 調べている<br>( 特に 何も アクション )<br>レイは なにか ソファの下を<br>のぞきこんでいる<br>バンクマン IN して<br>FIX | PANNING -<br>Egon walks IN slowly reading his PKE meter & OUT<br>Winston is examining the light, stretching<br>Ray looks under the couch for some reason<br>Venkman walks IN<br>FIX | (PAN 5+12) | |
| | | ㉟ バンクマン<br>受付 カウンターに<br>ゴースト バスターズの 皆さんと 伝えに 来た | (35) VENKMAN<br>Tell Mr. Abernathy the Ghostbusters are here. | 8+12 | |
| 72 | | 十 算ね3223<br>よろのんびと<br>(The receptionist looks up, not entirely trusting him | ㊱ 受付嬢<br>西の お偉方の 所を<br>お捜ら しましょうの？ | (36) RECEPTIONIST<br>Can I get you something to drink? | 3+0 |
| 73 |  | <br>手を あげて<br>(he raises his arm up | ㊲ バンクマン<br>a- お邪ら!! | (37) VENKMAN<br>Yo, guys! | 2+12<br>(12+0) |

AUDIO VISUAL

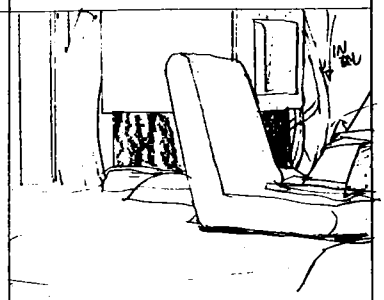
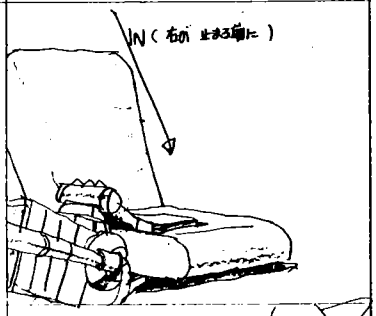
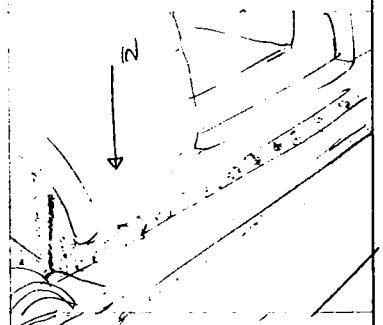
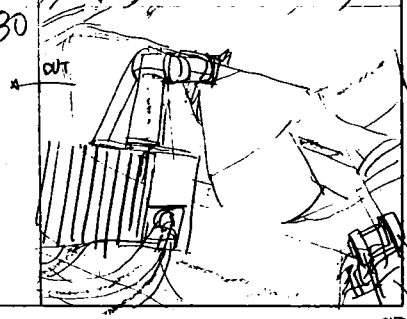
NO. 34

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 74 |  | ① 見上げる<br>② 手下げる カットイン<br>③ イゴール IN.<br>(① Ray looks up<br>② Winston lowers his arm<br>③ Egon walks INTO scene) | 何か 注文しろよ！ | ↓ Place your orders! | 2+12 |
| 75 |  | ライン沿い RD.<br>ラインの上を<br>"Y カー"<br>( "Y カー" の 撮影 パターン 下より )<br>P.D | (PAN DOWN from the ceiling light to reveal the assembly line of the "Y CAR")<br>FIX ( 1+0 )<br>PAN ( 3+0 )<br>FIX ( 1+0 ) | | 5+0 |
| 76 |  | (シャシーの 撮影. パターン下より) | | * (chassis' model design is needed) | 2+0 |
| 77 |  | アームコン ギュコンと 動いたり 下山 UD<br>(Robotic arms are moving) | | | 2+0 |

(11+12)

AUDIO VISUAL

NO. 35

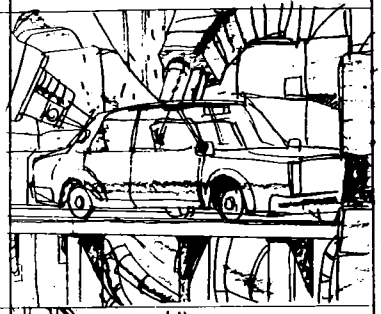
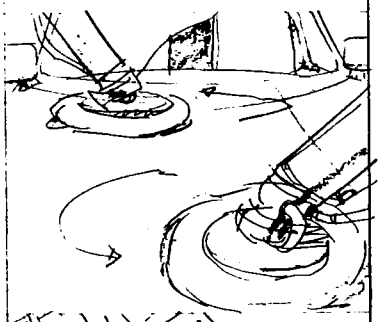
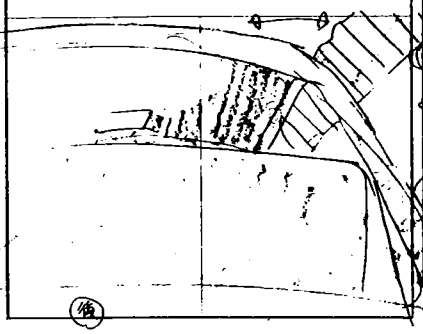
| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 78 |  | 又1 すえつけられる。 (A robotic arm puts a seat into place) | | | |
| 1 |   | 手前にもう1つ (Another arm puts another seat on this side) | | | |
| 1 | | 車台出る。 (The chassis moves on) | | | 3+0 |
| 79 |   | ロボットアーム 体をおろす IN (A body is lowered into place) | | | 2+0 |
| 80 |   | 手 体を放す OUT (ROBOTIC ARMS - holding the body A BEAT then release the body & move OUT) | | | 2+0 |

OUT

(7+0)

AUDIO VISUAL

NO. 76

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 81 |  | 強化 外観は<br>朝焼に染まり "Y"カー.<br>溶接の<br>火花 が5 ハネとび<br>溶けい とばる | "Y" CAR -<br>looking almost complete from outside<br>"Welding Arm" shoots out sparks | | 2+12 |
| 82 | | 何かを見ている5人 | (Ghostbusters and Abernathy - looking at something in OS | | |
| | | 技師Aの 男が<br>通り過ぎる IN OUT<br>カーナンバー<br>→ ハンドルを 見た.<br>また 元と 戻す | An engineer passes by them<br>Abernathy looks at Venkman & turns back again | | 4+0 |
| 83 |  | ボンネットの<br>色が 変わる. | Robotic arms buffing the hood | | 2+12 |
| | | ボンネットの<br>色が 変わる<br>OL | Suddenly. The color of the hood changes | | |
| 84 | |  | | | (9+0) |

PAN

AUDIO VISUAL

NO. 37

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| | | 車体 アバンダム. ベンツオン イーゴン イーゴン ベンツオンを 見る 速い PAN イーゴンを 見ていた ベンツオン. 頭 車に 向かう | The car in FG. Abernathy. Winston & Egon Egon looks at Venkman Quick PAN to Venkman. who was looking at Egon turns to the car | | |
| 1 | OUT OUT | 煙と 共に 煙が 吹き出る. カットチェンジ. | As before, smoke comes out Venkman & Ray step back | | |
| 1 | | 後部の ボンネット 以外. | The trunk flips open | | 5+0 |
| 85 | | バタンと ドアが はずれる. | The door tears itself off (side mirror) | | 1+0 |
| 86 | R | ボンネットが フッとび ライトが 砕けとびる. | The hood flies out Lights pop out breaking into pieces | | 1+0 |

リヤー bumper

(7+0)

AUDIO VISUAL

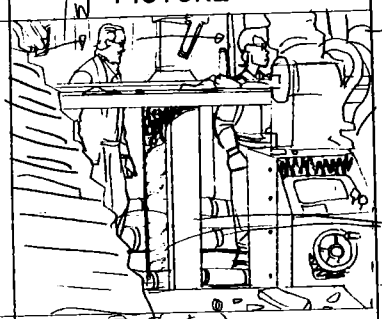
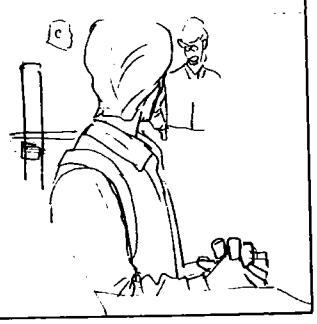
NO. 37

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 87 | | | | | |
| 1 | | エゴンと アバーナスイと. 近よる イーゴン. アバーナシー 煙. OLで 消えながら 流れ出る | Abernathy steps back as Egon and Winston move closer Smoke floats away overlapping the screen | | 3+12 |

(3+12)

AUDIO VISUAL

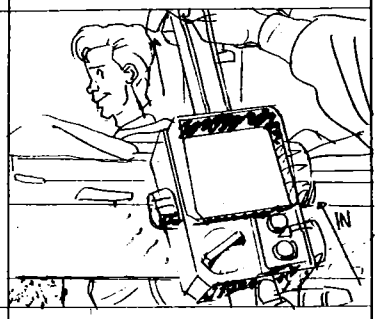
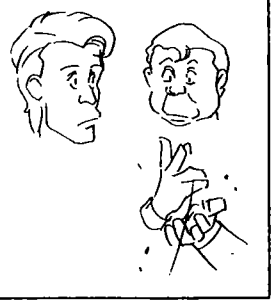
NO. 39

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 88 |  | ウィンドー Window out<br>男、方向を見ている<br>イゴン<br>2歩歩くとより…<br>バーナンイ IN<br>下、イゴンの腰<br>ズーム、だんだんひく。 | Egon looks at something OS as he moves a few steps & stops<br>Abernathy moves IN<br>(Smoke streaks the bottom of FRAME It gradually lowers the level | | |
| | | イゴン バーナンイに向い 切り | (38) バンクマン<br>外にいる 人達が 車を 傷つけているとは 絶対ないの? | (38) EGON<br>Are you sure the employees aren't doing the damage? | |
| | | バンクマン IN<br>車の破片らしきものを いろいろ拾げる<br>(Egon speaks to Abernathy as Venkman steps IN & picks up A debris. | (39) バーナンイ<br>絶対 おりません…… | | |
| | | ボロッと崩れてしまう<br>(The debris turns to dust in his fingers | 彼も 私と同様 心配 しております | (39) ABERNATHY<br>Absolutely not--They're as concerned as I am. | |
| | | | (40) バンクマン<br>なお、こんな事をする 車を 作れる 作業員など いや いません。 | (40) VENKMAN<br>Besides, there aren't any employees who could make the cars do this kind of thing. | |
| |  | P.K.E. メーターを 取り出そうとしているイゴン<br>Egon - trying to pull out his PKE meter | (41) イゴン<br>じゃ 誰が 一番多く 見てみよう。 | (41) EGON<br>Let's see who can, then... | |

170
(170)

DIC AUDIO VISUAL

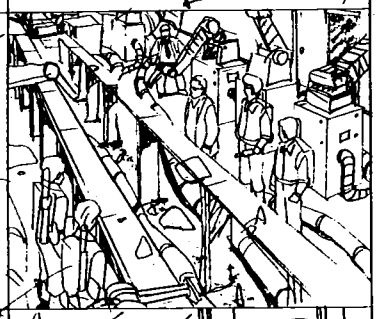
NO. 40

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 89 |  | PKE メーター IN<br>レゴンの右手<br>アンテナを ひっぱり出す<br>(PKE METER comes into FRAME from below Egon's right hand pulls the antenna out) | | SE<br>ピピピ<br>ピー | (SFX: BEEP BEEP)<br>3+0 |
| 90 | | メーター IN.<br>のぞきこむ<br>アバナシー と ウィンストン<br>(PKE METER comes IN Abernathy & Winston lean over to look) | (42) レゴン (VC)<br>霊の仕業ではない。<br>(42) EGON (V.O.)<br>There isn't any spirit activity, | | 2+12 |
| 91 | | がいとくせいの…<br>という 口ぶりの<br>バンクマン<br>M. 機材を<br>触ると おそんでいる<br>(Venkman looks reluctant Ray is playing with debris) | 悪い この 妨害は 超自然的<br>もともと.<br>超自然的な その原因<br>まであると<br>but this sabotage is definitely supernatural in origin. | | |
| 1 |  | ドアが開く.<br>(The door opens in OS) | (43) 署長 (OS)<br>助けて 助けて!<br>Help! Help!<br>(43) FOREMAN (VO) | SE<br>ガチャ<br>(ドアが開く音) | (SFX = DOOR OPENS)<br>(carry over)<br>6+0 |

(11+12)

AUDIO VISUAL

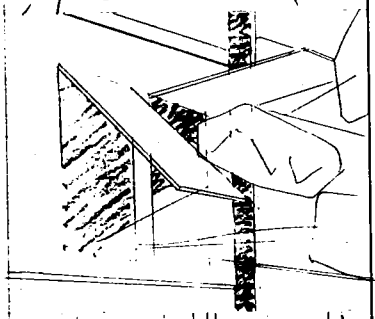
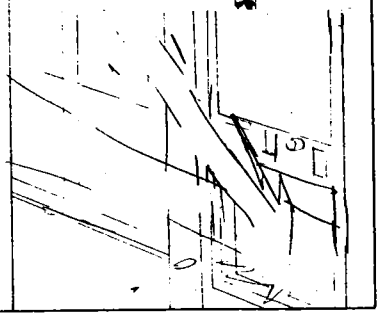
NO. 41

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 92 |  | 当然 IN なしで<br>のけてくる 主任<br>この後で 一度 とまり<br>社長に のけようと<br>割りだす まで<br>(FOREMAN- rushing into scene he stops for a second. then starts again toward Abernathy | コボす。 | { carried over #43 | 2+12 |
| 93 | | ちょっと<br>見て 通り バンクマン 及. M.<br>主任 | ㊹ 主任<br>自動販売機の … | (44) FOREMAN (frantic) The vending machines... the lounge... no refreshments ...no coffee-break! | 1+0 |
| | | (Venkman & Ray turn to look at the foreman) | ラウンジ<br>飲みものの<br>コーヒーブレイクの<br>できない | | |
| 94 | | 主任 手から IN<br>(FOREMAN- His hand comes in first | | | |
| | | 泣きくずれる 主任<br>TU にかわり<br>① クイーンズ> IN<br>② イーゴン. バンクマンを 発見<br>(割りで 60 FR 位 とれて下さい) | (Foreman collapes, Sobbing)<br>コボす。<br>(① Winston moves IN ② Egon turns to Venkman) | — | 7+0 |

(10+12)

AUDIO VISUAL

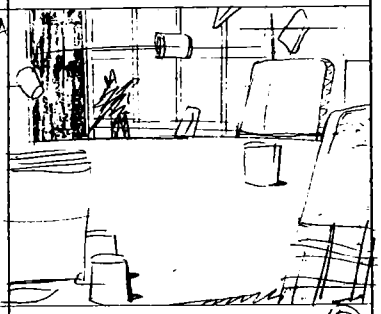
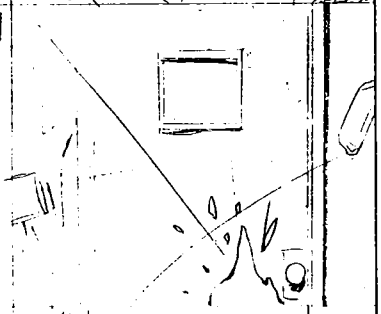
NO. 42

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 95 | | (Ray turns to Venkman) | (45) VENKMAN<br>I think he's trying to tell us something. | | 3+0 |
| 96 | | (Eaon & winston turn to the foreman<br>PAN DOWN to the foreman - shivering & sobbing) | | | 4+0 |
| 97 |  | (VENDING MACHINE→ Suddenly, sandwiches fly out of the machine) | (SE) 録音 | (SFX: noise (starts from the cut above)) | 2+0 |
| 98 |  | (Soda gushes out of the machine) | | | 1+12 |

(10+12)

DIC AUDIO VISUAL

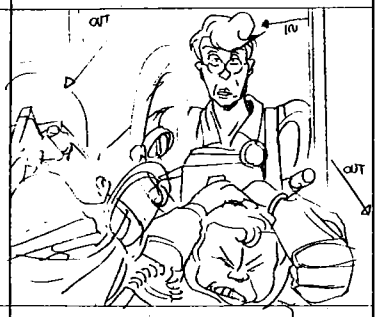
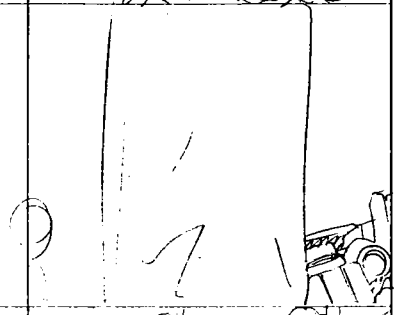
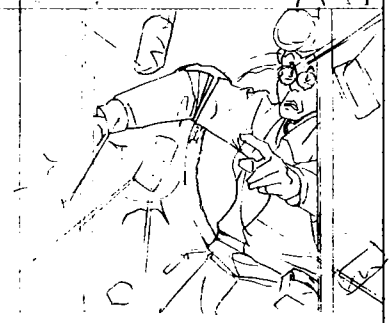
NO. 43

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 99 |  | (LOUNGE TABLE - Food & cups flying over the table | | | |
| 100 | | (Something hits the table + explodes A can hits a chair & the chair falls | | 2+12 1+12 | |
| 101 |  | (DOOR - Food flying around A pudding or something splashes on the door | | (VENDING MACHINE - A couple of food hits the machine Splashing | |
| | | (VENKMAN - He swings the door open & comes IN | | | |
| | | (He TAKES Ray Comes IN | RAY! | (45A) VENKMAN Wow! | |

(4+0)

AUDIO VISUAL

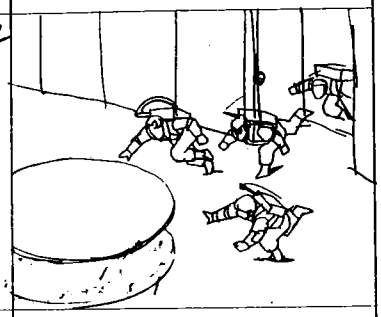
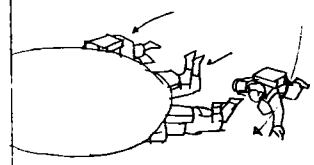
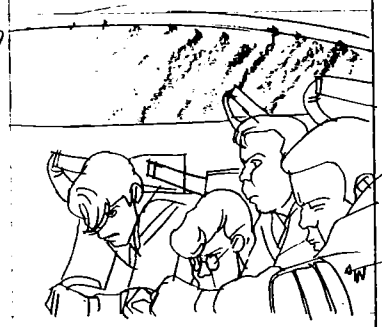
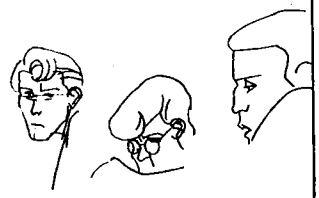
NO. 44

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 1 |   | (Venkman + Ray duck when Egon comes IN | | | |
| 1 |  | A bag of TWINKIE half fills the FG. flies IN | | | |
| 1 |  | (Bags of Twinkie hit the wall like bullets | | | |
| 1 | | OUT (Egon bends over | (46) ハンドマン (OS) 伏せろ！ Hit the dirt! | (46) VENKMAN (VO) | 5+12 |

(5+12)

AUDIO VISUAL

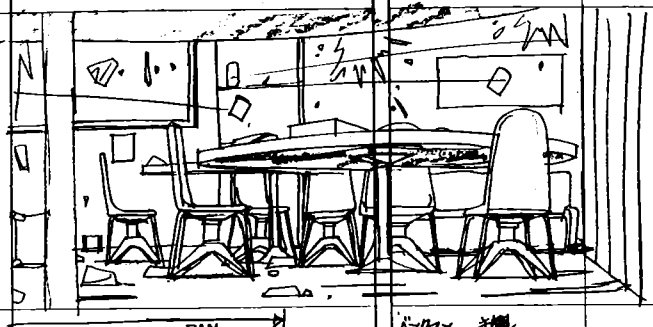
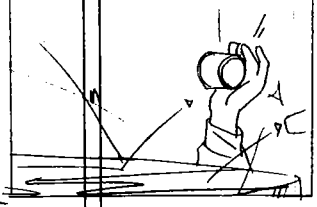
NO. 45

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 102 |  | (Venkman, Ray, Egon take cover under the table | | | |
| 1 |  | | | | 2+0 |
| 103 |  | (UNDER THE TABLE - Winston comes IN | | | |
| 1 |  | | | | |
| 1 | | (Venkman looks up, looks around | | | 2+0 |

(4+0)

AUDIO VISUAL

NO. 46

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 104 |  PAN | バンクマン 主観 Venkman's POV Food + drinks are flying all over the place | | | 2+12 |
| 105 |  IN | テーブルの 端 食品. 2つ程 当たり. ほぼ 落ちた後 下より レイの手 IN. そこへ ガイド入りの プディングの ような もの が 入る レイの手. 下へ ひっこむ. OUT | THE CORNER of the TABLE - As a few food bounce off the table, Ray's hand comes out from below and catches something like a pudding His hand lowers + OUT of FRAME | | 2+0 |
| 106 | T.U PAN | | | | |
| | AC のみ 効果 聞こえ. 手を おろし、そして 見る レイ. イーゴン レイ. ゆり | Ray lowers his hand + look at what he's got Ray + Egon look over (Ray looks at Egon) | (47) RAY ネ. There's really a good selection in this lounge, isn't there? (48) VENKMAN Okay, guys, we're gonna hit the machines before Ray and Egon start gaining weight. | | |
| | 「ネ」で イーゴンを 見る. | | | | |
| | T.U PAN UC | バンクマン BS TRUCK UP PAN to VENKMAN | | | (4+12) |

DIC AUDIO VISUAL

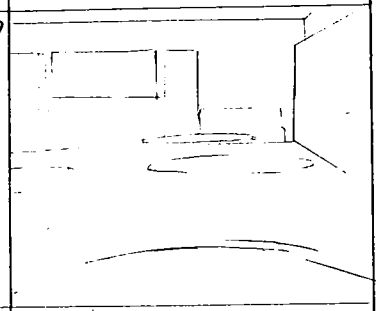
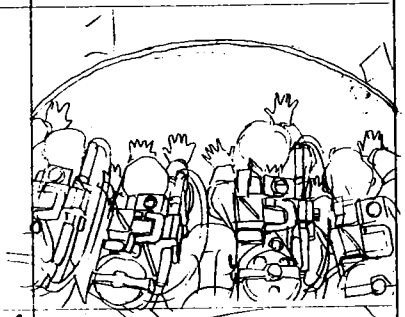
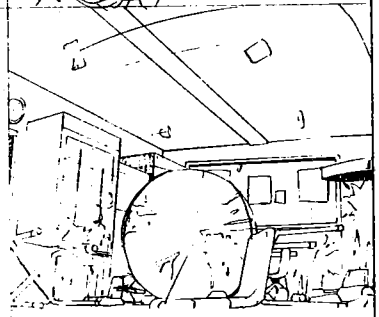
NO. 47

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| | | と言われ<br>すぐ と<br>戦闘態勢に入る.<br>(As he finishes.<br>he turns<br>forward +<br>stares) | | | 8+12 |
| | | | | | |
| | | | | | |
| | | | | | |
| | | | | | |

(8+12)

DIC AUDIO VISUAL

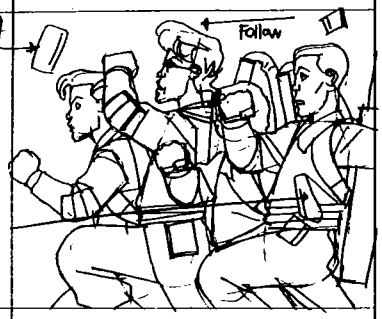
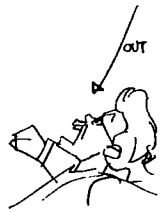
NO. 48

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 107 |  | 手前のテーブル 一旦ゆれてから (The table in FG shakes a little) | (48A) バンクマン セリフ (48A) VENKMAN ONE, TWO.. | | |
| |  | 横と 持ち上げる GB達 (They push the table up for a cover) | | | 2+12 |
| 108 |  | Ad | | | |
| | | コオン とテーブルをたおし… バンクマンセリフ (…and topples the taok) | (49) バンクマン 投げを ネっけろ! | (49) VENKMAN Let's get 'em! | |
| | | ダッシュ と 手前へ走ってくる 4匹と1体(3匹とも) (They dash forward) | | | 3+12 |

(6+0)

AUDIO VISUAL

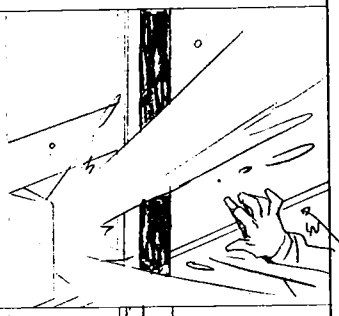
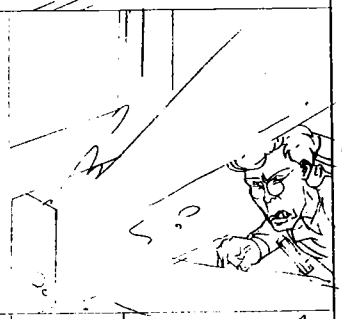
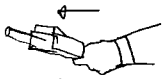
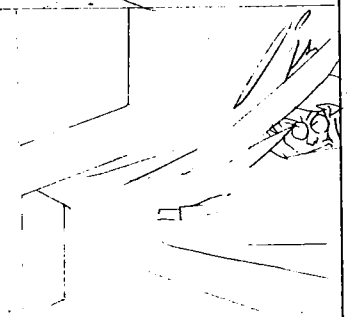
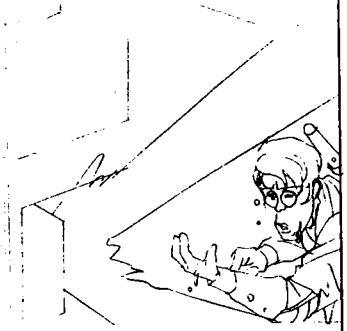
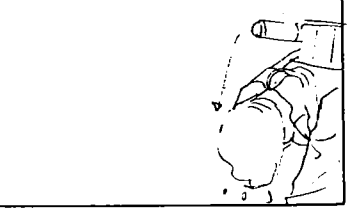
NO. 49

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 109 |   | 走る 4人. Follow. (The four run) | | | |
| 1 |   | thire 動き 1コマ OUT. (Egon slips + falls) | (49A) 1コマ WHY ! (49A) EGON WHOA ! | | 2+0 |
| 110 | | | | | |
| 1 | | | | | 2+0 |
| 111 | | 1コマ目 画面揺れ 次の絵 と共に 画面揺れ ブレ | (Egon crashes in to a machine in OS The FRME SHAKES) | | |

(4+0)

AUDIO VISUAL

NO. 50

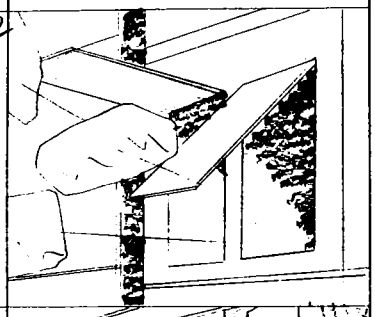
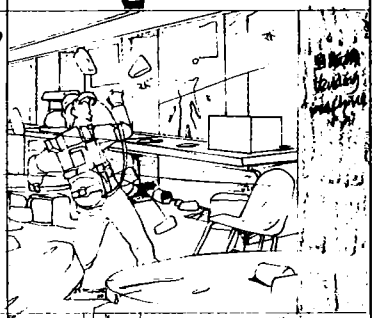
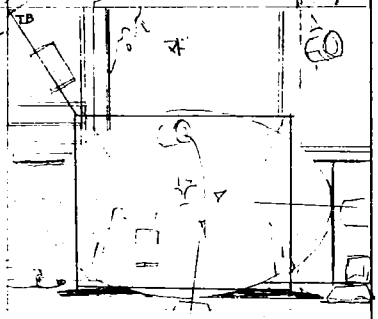
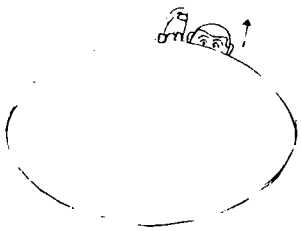
| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 1 |  | ソーダかに らしきものが 吹き出す<br>下からイーゴンの手 IN. | (Soda or something gushes out of the machine Egon's hand comes IN from below) | | |
| 2 |  | フェイドIN<br>左手には P.K.E. メーターを 持っている<br>  <br>—寸止め. | (As he trembles, he holds out the PKE meter) | | |
| 3 |  | 突如 流れの 激しい.<br>メーターと イーゴンの 顔に ソーダ水が かかる | (Suddenly the course of the flow changes, the soda water splashes into Egon's face) | | |
| 4 |  | 流れが 元に戻る.<br>イーゴン. 手を 離す<br>P.K.E メーターは 吹き飛ばされ 消えている<br>そこにはない!! | (The soda returns to the original course. Egon looks at his hand. His meter is gone) | | |
| 5 |  | がっくりと 手をつき. うなだれる | (He collapses to the floor) | (50) EGON<br>I take this very personally | |

7+0

(7+0)

DIC AUDIO VISUAL

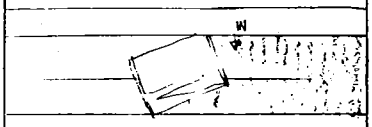
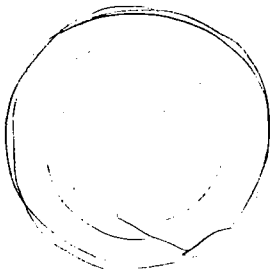
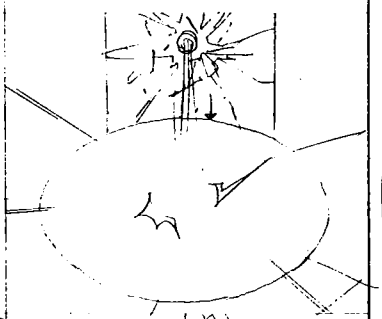
NO. 51

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 112 |  | (VENDING MACHINE - Sandwiches flying out) | | | 1+12 |
| 113 |  | (VENKMAN Sandwiches machine-gun at him, preventing him from moving forward) | (51) VENKMAN Whoa! These sandwiches have got to be a month old! They sting like the dickens! | | 5+0 |
| 114 |  | T.B (1+12) | (TABLE - Cans fly in with a great velocity & hit the table. As the attack ceases for a moment, Truck back to reveal) | | |
| 1 |  | | (Winston who pokes his head to see if it's clear) | | |
| 1 | | | (He gets up & wipes sweat on his forehead) | | 5+0 |

(11+12)

DIC AUDIO VISUAL

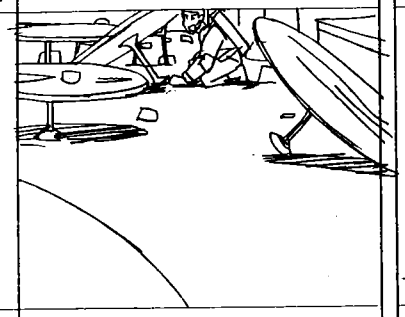
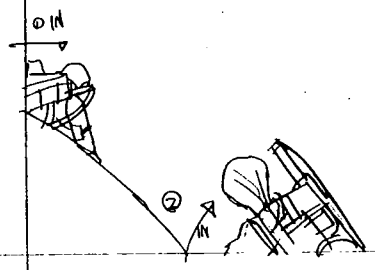
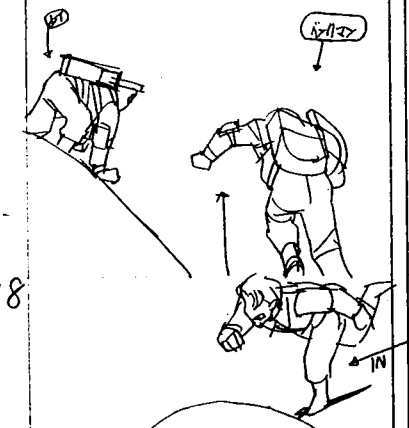
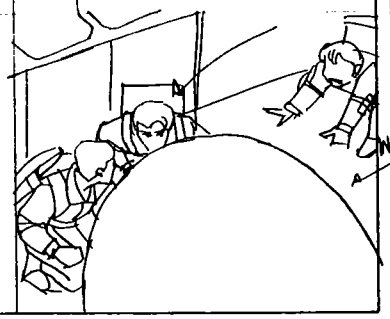
NO. 52

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 115 |  | 自販機 顔UP<br>コトンと 缶が 出てきて…<br>(VENDING MACHINE - Into its opening a can drops | | | |
| 1 |  | はじき とばされるように<br>今度は 飛んでくる.<br>(…and the can shoots out directly at the CAMERA | | | |
| 116 | | リアクション same as 1-4<br>驚いて カニさん ウインストン<br>(Winston reacts + ducks | | | 4+0 |
| 1 |  | 画面 いっぱい 缶が 当たり.<br>テーブル はねとび 割り.<br>ガラスを 破る.<br>(The can fills the screen, then it hits the table, bounces, and crashes into a window | | SE<br>バリン!!<br>(SFX) Crash! | 2+0 |
| 117 | 次の絵 ⑮ | 後を 見上げる<br>ウインストン<br>(Winston looks back at the window | | | |

(3+9)

DIC AUDIO VISUAL

NO. 53

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| |  | (Winston turns toward Venkman) | (52) WINSTON (to the others) There's a method to this madness! | | |
| 1 |  | (Ray & Venkman come out from under a table) | | | |
| 1 |  | They stand up & start to run | | | 5+0 |
| 118 | | (Venkman runs into FRAME) | | | |
| 1 |  | (Venkman ducks next to Winston Ray crawls in) | | | |

(5+0)

AUDIO VISUAL

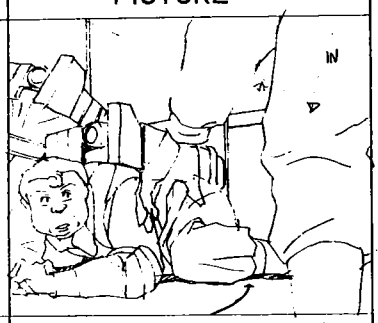
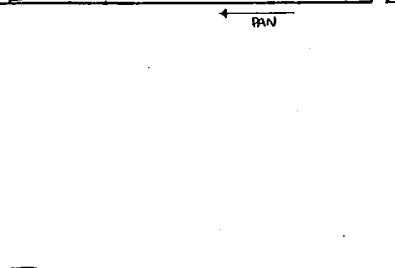
NO. 54

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| | | おりる。<br>(はさみ)<br>(Ray slides under the table) | | | 3+0 |
| | | | | | |
| | | | | | |
| | | | | | |
| | | | | | |

(3+0)

DIC AUDIO VISUAL

NO. 59A

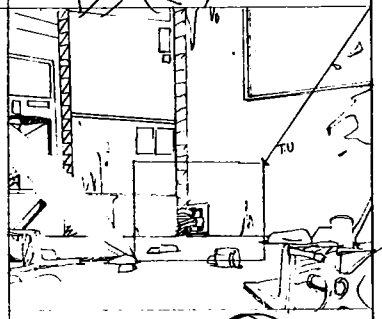
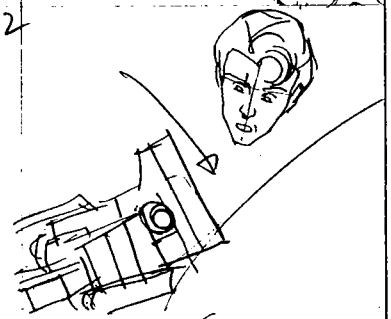
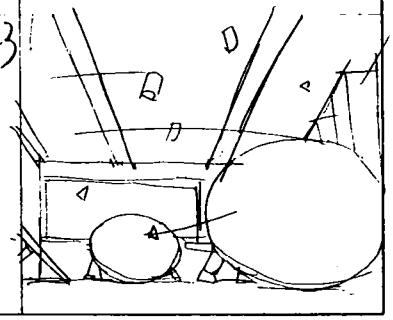
| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 119 |  | AC A<br>レイ. スカリニむ アクション<br>のかわり<br>イーゴン 足 IN<br>(Ray still sliding stops. Egon's foot comes into FRAME | | | |
| | | サッと かわむ.<br>と 目の前に<br>ケーキが ポンとおちる.<br>(Egon ducks as a bag of Twinkie flies in front of him | | | |
| | | <br>監視に. | 僕をみると…<br>(He sees it, and opens it He takes a bite | | |
| | | ーテ 食べる<br>時間しているようである | | | |
| | | レイに 向って 叫び<br>(TO RAY) | (53) イーゴン<br>ジェニーンと<br>他店の ケーキに<br>おんな こえない かまる<br>ドーナツ より こんなのを 置いとけと<br>くいろよう<br>言うべき だよ | (53) EGON<br>We should tell Janine to stock our kitchen with these instead of those drab little doughnuts. | |
| |  | 次 PAN<br>(Quick PAN | (54) ベンハマン<br>解雇 2人の 会議さえを.<br>ビジネスに この場を 引き止める<br>のに つけこの.<br>ちょっとした ミーティングに<br>誘いたいんだけど.<br>(59A) ウィンストン<br>おりを 見る. | (54) VENKMAN (to Ray and Egon) Could we interest you two gourmets in a little meeting as to how we're going to stop this?<br>(59A) WINSTON LOOK! | 15+12 |

PAN

(15+2)

AUDIO VISUAL

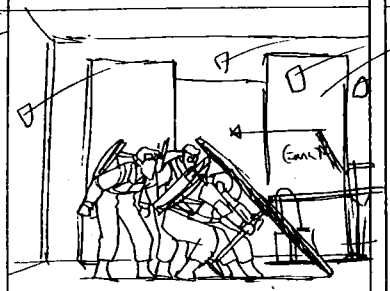
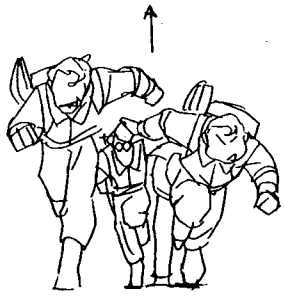
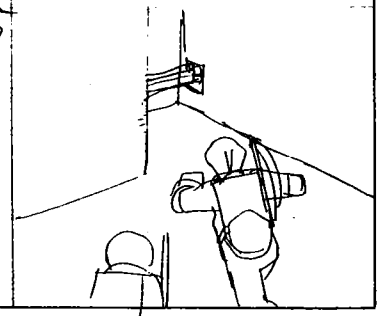
NO. 55(B)

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 120 | | (Venkman turns) | | | 40 |
| 121 |  | TRUCK up to a corner of the room We can see the plugs for the machines | | | 240 |
| 122 |  | Winston grabs the legs of the table | 54B VENKMAN YEAH-- | THAT'S THE KEY. | |
| | | They drag the table | | SE ズズズ ズズズ (SFX: Dragging the table) | 340 |
| 123 |  | They drag the table to the corner of the room | | | 212 |

(8+12)

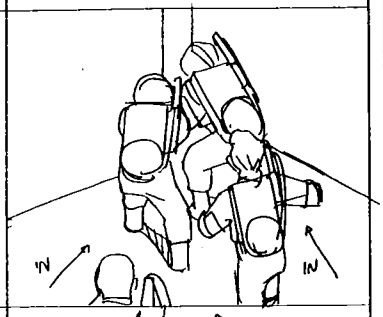
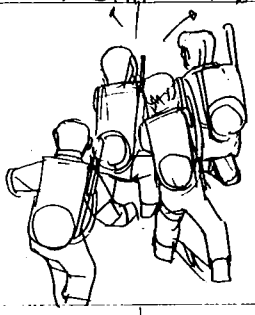
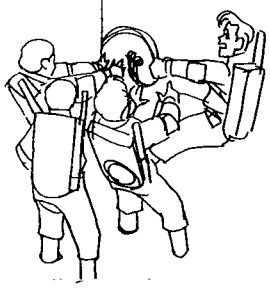
DIC AUDIO VISUAL

NO. 57C

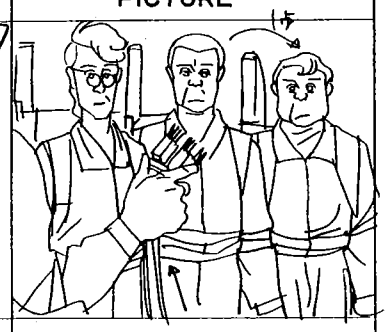
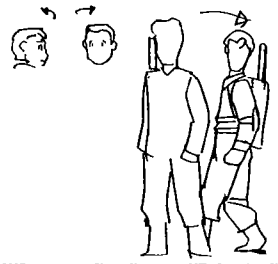
| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 124 |  | この3台の自販機は止まっています。 | (These three machines are not working) | | |
| | | ゴムは OB に当たっません。あたりません。 | | | |
| | | ズリズリと後退し、STOP. | (They move backwards & stop) | | |
| 1 | | サッ と プラグの方を見た。 | (They look at the plugs) | | |
| 1 | | 顔を 見合わせ。 | (They look at each other) | | |
| 1 |  | ワッ と 走り出す 全員 | (and starts to run) | | 4+12 |
| 125 |  | ニヤリ。 | | | |
| 1 | ハンマン | | | | (4+12) |

DIC AUDIO VISUAL

NO. 55 D

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| |   | エゴをひっぱる<br>バクスター W.<br>イーゴン. クリスタル W. | (Venkman + Ray grab the cords Egon and Winston run into FRAME) | | |
| |  | おもいっきり<br>ひっぱる | (They pull as hard as they can | | |
| |  | 抜ける. | (The plugs come off) | | 3+0 |
| 126 | | IAC<br>窓に IN 倒れ<br>BB バクスター 止まる<br>機械. 止まる.<br>(機械的 全て 止まった) | (Venkman leans back & stops<br>The noise stops as the machines stop working) | | |
| | | 他の3人見て.<br>BB の先を 持つ. | (He looks at the othe three holding the plugs) | | 3+12 |
| | 手 hand | | | | (6+12) |

DIC AUDIO VISUAL NO. 55E

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 127 |  | 振り向く. 睨み据え. (Venkman holds up the plugs | | | |
| | | PKE メーターの音が鳴る (Egon hears the noise from PKE meter | | SE ピッ ピッ ピッ | (SFX) Beep Beep Beep |
| | | イーゴン 振り向き AC (He turns around | | | 3+12 |
| 128 A | | AC | | | |
| |  | 他の3人も その方向を 睨む. (The others look toward that direction, too | | | 2+0 |

(5+12)

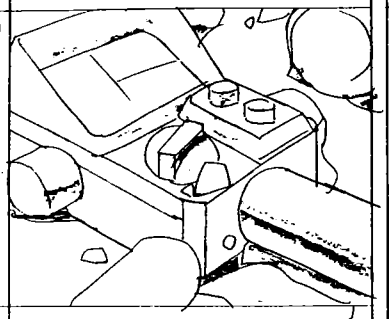
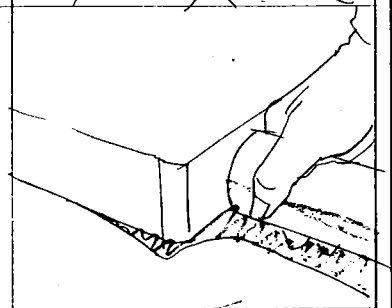
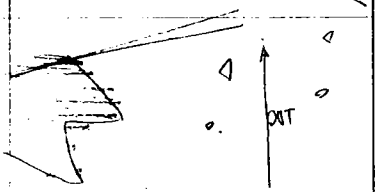
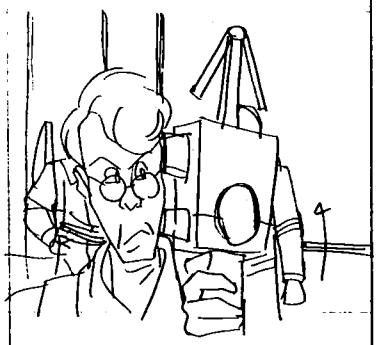
AUDIO VISUAL

NO. 55

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 128 B | T.U | RD. P.K.E メーター<br>T.U<br>(PAN DOWN to the PKE meter<br>Truck up slowly) | | | 1+12 |
| 129 | Vending m/c 自動販売 | 一寸間を置いて。 | (A BEAT) | | |
| | OUT | イゴン OUT | (Egon moves OUT) | | 2+9 |
| | | | | | (3+12) |

AUDIO VISUAL

NO. 56G

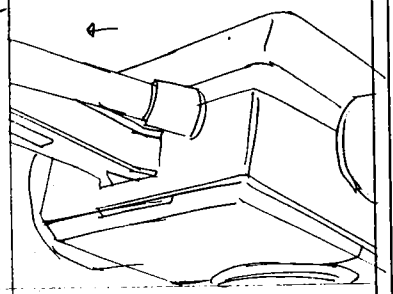
| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 130 |  | PKE X-up<br>(CU on PKE meter) | | SE<br>by<br>by<br>by | SFX.<br>PEEP<br>PEEP |
| 1 |  | イゴンの手IN<br>(Egon's hand comes IN) | | | |
| 1 |  | | | | 2+12 |
| 131 |  | 上げる アクション<br>(He lifts the meter) | | | |
| 1 | | 右へ メイターを 持ってる イゴン.<br>→ 右へ PAN | (Egon holds the meter to the right) | | |
| 1 | | | | | |

→ 7HPAN

(2+12)

DIC AUDIO VISUAL

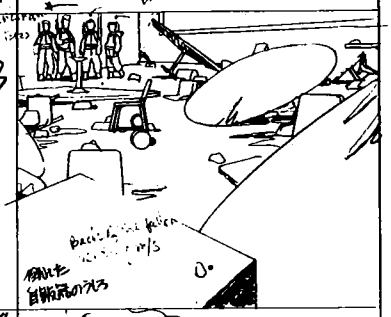
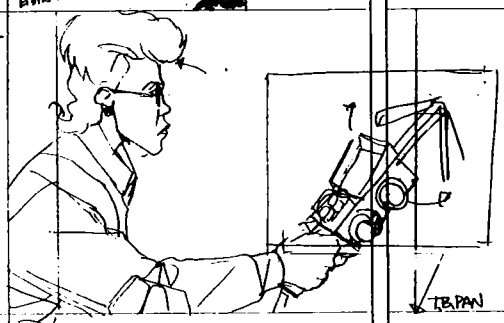
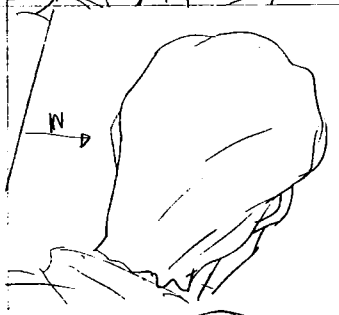
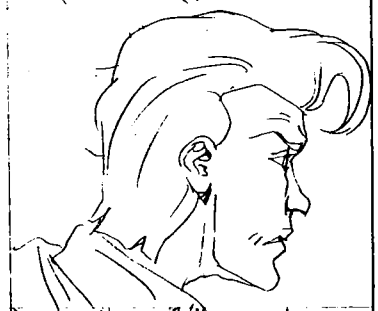
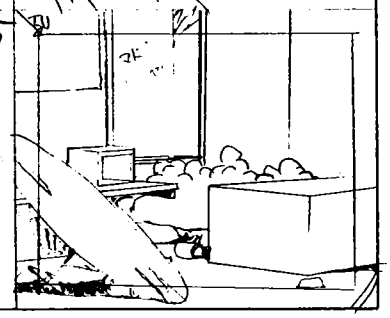
NO. 55(H)

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| | | 会議場<br>左へ 振る.<br>(And he holds it to the left) | | | 6+0 |
| 132 |  | メータ<br>ナタのコラム<br>STOP.<br>(Meter moves a little & stops) | | | |
| | | 右へ OUT.<br>(Then he moves out to the right) | | | |
| | | ベンクマン<br>歩いて 来<br>(止まる.<br>通りすがる 感じ)<br>(Venkman walks into the FRAME) | | | 4+12 |
| | | | | | |

(10+12)

DIC AUDIO VISUAL

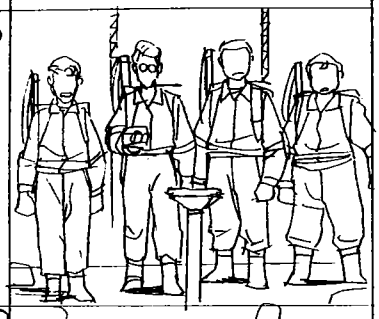
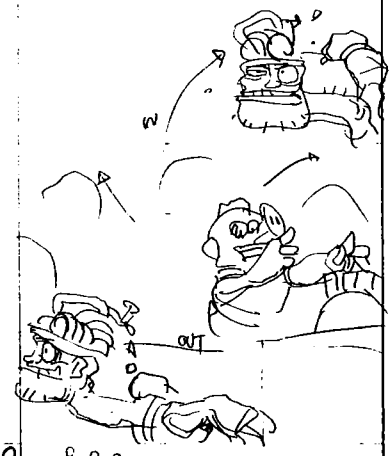
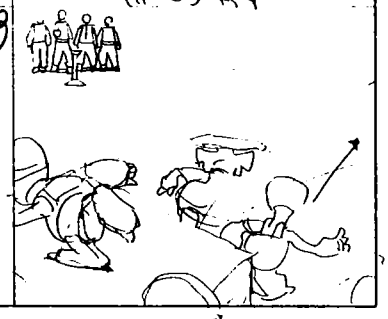
NO. 55(1)

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 133 |  | TAB<br>イーゴンの<br>顔一目を<br>メーターを斜めに<br>見ている。<br>他のメンバーも 移り出て。<br>イーゴンの 近くに 立ち。<br>その方向を 見ている。 | Egon holds his meter toward a certain place & watches.<br>The others walk up to him, and watch that direction | | 4+0 |
| 134 |  | メーター 羽根が 大きくなる。<br>T.BPAN<br>羽根を 見ている<br>イーゴン<br>羽根が。<br>正面を 見る。<br>T.BPAN | The meter spreads its wings<br>Truck back from the meter, PAN to Egon who watches<br>He looks up & looks straight ahead | (SE)<br>ピッ<br>ピッ<br>ピッ... | SFX:<br>BEEP<br>BEEP<br>... |
| |  | パンアウト IN<br>(VENKMAN moves IN) | | | |
| 1 |  | 正面を 見る<br>(He peers at something ahead | | | 4+12 |
| 135 |  | 部屋の 反対側の<br>隅に<br>何かの 黒い 塊の<br>一団 ある。<br>ZU ひいていく。 | THE OTHER SIDE OF THE ROOM -<br>There's a cluster of dark objects in the corner<br>TRUCK up | | 2+0 |

(10+12)

DIC AUDIO VISUAL

NO. 55(J)

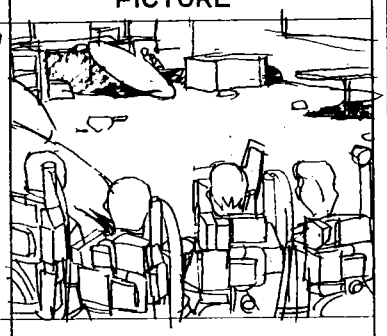
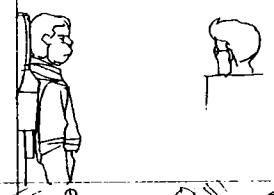
| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 136 |  | | (55) VENKMAN<br>What the... | | 1+12 |
| 137 | | ワサワサと<br>えものにいる グレムリン たち。<br>(Numerous GREMLINS are moving about | | | |
| |  | →と TOSSING する<br>(One Gremlin pokes his head up from below | (56) GREMLIN<br>(to other Gremlins)<br>Oh-oh, I think they've seen us! | | |
| | | そのグレムリン.<br>サッと左へ OUT<br>他の連中も<br>逃げようと あわてる | (The Gremlin jumps to the left & OUT<br>The others start to scamper | | 4+12 |
| 138 |  | 133 同ポ (Same as 133)<br>増えている グレムリンたち<br>(画面の 数を 増やすこと !) | (Gremlins scamper away | | 2+0 |

(8+0)

もっと小さい Smaller than it...

DIC AUDIO VISUAL

NO. 35(1)

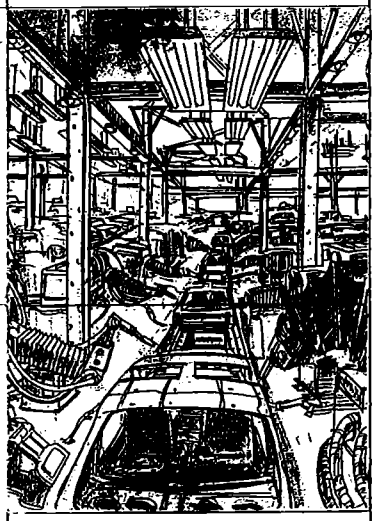
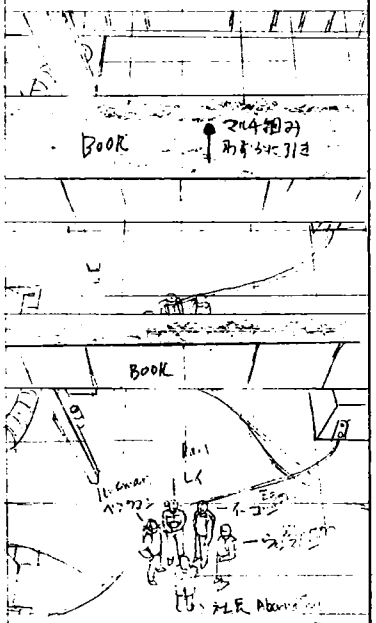
| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 139 |  | (The last one vanishes | | | |
| 1 |  | (Ray & Egon look at each other. | | | 2+0 |
| 140 | | (Venkman turns to Egon. Egon looks at Venkman | | | 1+12 |
| 141 | | | (57) EGON Gremlins! | | |
| 1 | | (Venkman looks to his side | | | 4+0 |

F.O (1+12) FADE OUT. (7+2)

END ACT I

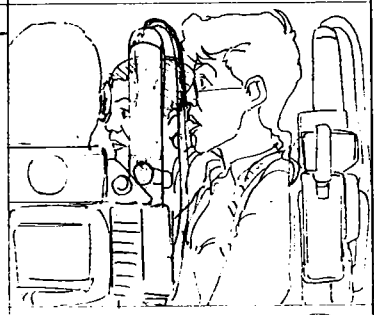
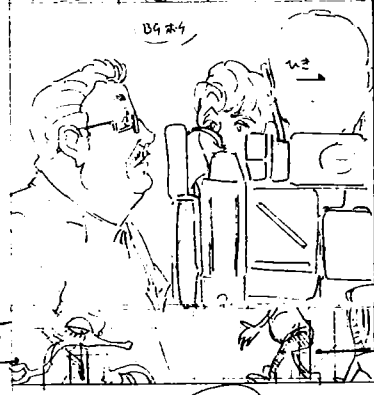
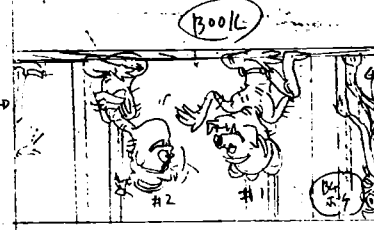
DIC AUDIO VISUAL

NO. 50

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| ACT II: 142 |  | ▲ F-IN (1+12)<br>工場内 アセンブリーライン | FADE IN<br>INT. FACTORY<br>Assembly line | (SE)<br>アセンブリーラインの<br>操業音<br>↓以後ずっと<br>SFX:<br>Sound of Assembly line Continue throughout the scene | (1+12) |
| | | PAN. DOWN | (58) レイ<br>工場ですが、<br>建てられてから<br>どれくらいですか？ | (58) RAY<br>(to president)<br>The factory, how long has it been here? | |
| 143 |  <br>BOOK<br>マル4組み<br>あるいは引き | ▲ O.L (1+0) — (Dissolve to:)<br>工場内、<br>調査中のGBと社長<br>レイはメモ帳とシャーペン<br>をもっている | INT. FACTORY<br>Ghostbusters &<br>Abernathy<br>Ray holds a<br>note pad | | 4+0 |
| | | マル4組み<br>上段 BOOK フレムリン 60下<br>下段 13A 5人 100下 | | | |
| | <br>BOOK<br>レイ<br>ペンキン<br>ーゴン<br>ーラ<br>エルドAbernathy | PAN DOWN<br>(3+0) | (59) アバ・ナシ氏<br>最初にオープンしたのが<br>第2次世界大戦中です<br>航空機がここで<br>作られました。 | (59) ABERNATHY<br>It was first opened during the Second World War--aircraft was manufactured here... | |
| | <br>#1 | ラフターの下を<br>フレムリン2匹が<br>さかさまに歩いてIN<br>#1のフレムリンが<br>High up on the rafters two Gremlins walk in, upside down | (60) フレムリン#1<br>あの4人のバカは<br>誰もろうか？ | (60) GREMLIN #1<br>Who are those four jokers? | |
| | | セットL 上段かくし<br>下なし | | | (4+0) |

DIC AUDIO VISUAL

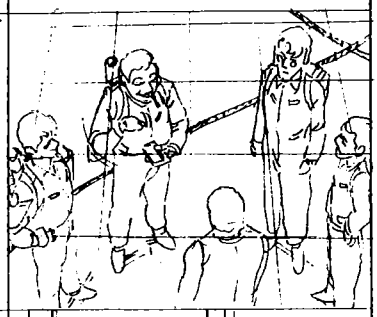
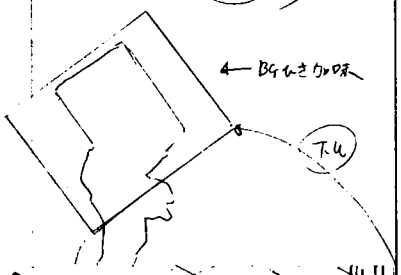
NO. 57

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| | | それから ゴレムリン#2は "わからない"という ゼスチャをする (The other Gremlin shrugs his shoulder) | (60) つづき<br>(60A) ゴレムリン#2 それも もうそうないよ? | (60A) GREMLIN #2 I don't know. | 11+0 |
| 144 |  | 対峙する イーゴンと 社長 (Egor speaks to Abernathy) | (61) イーゴン この"Y"カーの アセンブリー ラインを 操業されたとき どこか この工場を 改装しました? | (61) EGON Did you make any modifications in the factory when you put this "Y" car assembly line into operation? | |
| |  | 突者 PAN | (62) アバーナシイ氏 えーと、ロボット以外 やったことといえば、 40年まえにさかったこの部分を 再開したことだけかな。 | (62) ABERNATHY Well, all we did aside from the robots was re-open this part of the factory- it had been closed for about forty years. | 13+0 |
| 145 |  | ラフターのグレムリン達 一匹、また一匹と 降りて いく。 グレムリン#1 たけ見を つきおとす ロリフ #2はうなずく (Gremlins on the rafter More Gremlins come in) | (63) グレムリン#1 40年また本職に もどれてよかったね。 そう思わない? | (63) GREMLIN #1 (to other Gremlins, sighing) Forty years. It's nice to have a real job again, don't you think? | 4+12 |

(28+12)

DIC AUDIO VISUAL

NO. 58

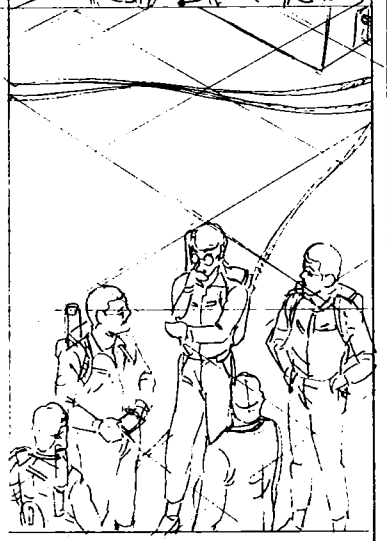
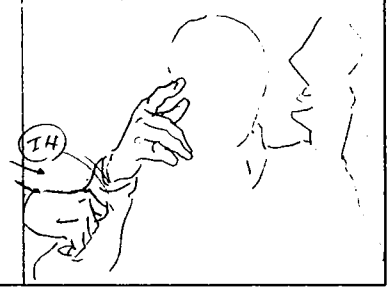
| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 146 |  | しく ペンを口にくわえ 胸ポケットから本をとり出す<br>(Ray puts his pen in his mouth and whips out a book from his chest pocket) | (64) しく (口にペンをくわえて)<br>常に言ってるように<br>I've always said | (64) RAY (Pen in his mouth)<br>a picture is worth | 2+0 |
| 147 | | しく 本をとり出す<br>その本は"ポケット版トビーのおばけガイド"である<br>(He takes out the book It's called "POCKET EDITION-TOBIN'S SPIRIT GUIDE") | 百聞は一見にしかず…！<br>1,214.7 words... | | |
| 1 |  | | | | 2+12 |
| 148 | | ページをパラパラとめくるしくのき(S.LTN)それを心配そうにみる社長<br>(Ray's hand goes thru pages as Abernathy watches, worriedly) | (65) しく (ペンをくわえて)<br>おたくの会社は、<br>Your company, sir, has fallen prey to-- | (65) RAY (contd) (Pen in his mouth) | 2+12 |
| 149 | | と あるページが クローズUPされる そこにはグレムリンズ ページであった | (66) しく (続けて)<br>グレムリンのえじきと されています！<br>Gremlins! | (66) RAY (V.O) (contd) | 2+12 |

こぼす

carry over (9+12)

DIC AUDIO VISUAL

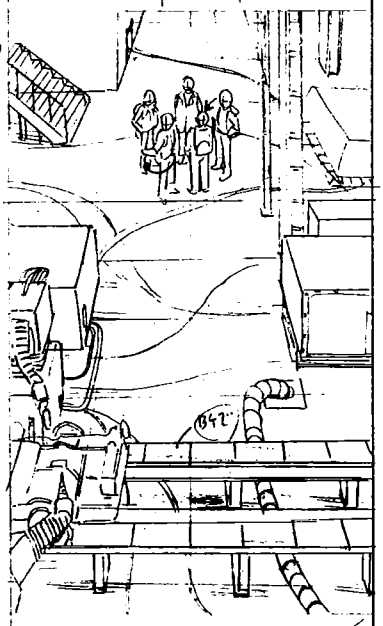
NO. 59

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 150 | | レイのセリフを受けて 身をのり出すグレムリンたち 沢山の数である (At Ray's words, Gremlins lean over the rafter. Quite a crowd of them are gathered here) | (67) イーゴン 第二次世界大戦は | (carried over) | 1+12 |
| 151 |  | G.Bと校長 イーゴンがセリフ (Ghostbusters + Abernathy) | この種の現象が ブームだったときです。航空機というのが 彼等の得意とするいたずら、やーのターゲットだったのです | (67) EGON World War II was a boom time for these particular phenomena--aircraft was the prime target for their brand of mayhem. | 7+0 |
| 152 | | レイ イーゴンのセリフをうけてセリフ (Ray continues) | (68) レイ グレムリンというのはなんでも機械のものをみるとほおっておけないたちなのです | (68) RAY Gremlins simply cannot leave anything mechanical alone. | |
| |  | セリフ途中で ベンクマンのてが レイの腕をつねる (While Ray is talking, Venkman pinches his arm) | | | |

(8+12)

DIC AUDIO VISUAL

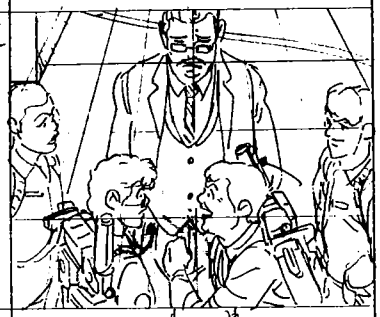
NO. 60

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 1 | | PAN レイ気分いて振り向く。 と、ベンクマン 向との出し (Ray reacts + turns Venkman leans over) | (69) ベンクマン 他人事とは思えないだろ？ レイ… | (69) VENKMAN (to Ray) You can relate to that, Ray. | |
| 1 | | ムッとするレイ (Ray is annoyed) | | | 8+0 |
| 153 |  | 工場内 アセンブリーライン うまかいている (車のボーシーと、 我我う動く (INT FACTORY Assembly line is moving) PAN DOWN イーゴンは工場内に 向いて腕を差しのばす | (70) イーゴン ですから、このグレムリン達が 第2次世界大戦以来ここに封じ込められたと言って全くかまわないでしょうね。 この工場のここの部分を開けたことがねらを向いて宣言し… | (70) EGON (to President) It's quite safe to conclude that these Gremlins were sealed in here since World War II. Opening this Part of the factory set them loose— | 11+0 |
| 1 | | ベンクマンとレイは A.C (Egon turns to the factory swings his arm) | | | |

(19+0)

DIC AUDIO VISUAL

NO. 61

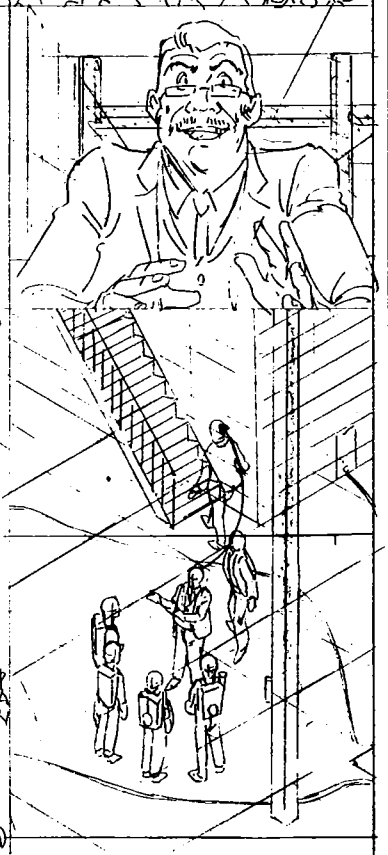
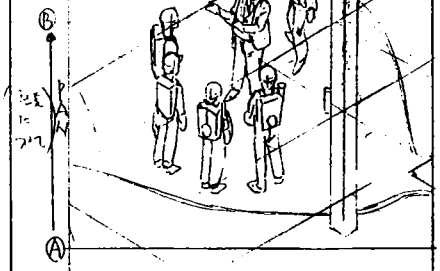
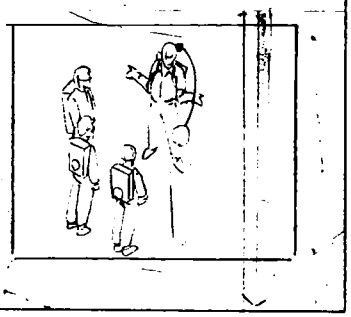
| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 154 |  | レイ イーゴンのセリフ 受けて 身をのりだす 振り向く3人 社長だけ 思惑を考えている様で、色かもり。 (Ray leans over to Egon - The other three turn. Abernathy does not stir, thinking | (71) レイ 奴らは この工場だけ ですますわけにも ありうるな! | (71) RAY And chances are they won't stop with this factory! | |
| 1 | | 社長、思いつめたような セリフをすう 4人 振り向く 気遣う社長 (Finally, Abernathy speaks up, preoccupied. They turn to him | (72) アバーナシイ かたくら… たち奴らを 私の工場から 追いはらって… | (72) ABERNATHY (carefully) Could you...just chase them out of my factory | 8+0 |
| 155 | | 遠慮しちうに 真剣な社長 (Abernathy speaks, carefully) | | | |
| 1 | | | 誰か他の人達の工場に移してもらえませんでしょうか…! | and into the someone else's factories? | 5+0 |
| 156 | | 社長のセリフを聞いて 嫉妬の表情をとる 4人 (The Ghostbusters give him looks of extreme reproach | | | 3+0 |

PAN

(16+0)

AUDIO VISUAL

NO. 62

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 157 | | 4人の表情をみて<br>思わず 後ずさりする<br>社長<br>(Abernathy stupidly steps back as he sees the Ghost-busters.) | (73) アバーナシイさん<br>オーライ がんばった | (73) ABERNATHY<br>Allright, carry on, men-- | 3+0 |
| 158 |  | あいそ笑いをとる社長<br>付けPAN<br>(He puts a smile on his face) | まえ-君達！<br>一歩さがった状態で<br>セリフ<br>↓<br>こちらから歩く<br>向こうへPANして(カットへ)<br>社長が階段をのぼる<br>頭で 正面PAN<br>(Cへつづく)<br>(He talks as he starts to move away PAN with him as he starts to climb the stairs) | some memos on all this. I'll go write the Board of Directors has a sense of humor. I only hope |  |
| 1 |  | ベンクマン セリフ<br>言いながら前へ<br>(Venkman walks up to him, saying)<br>(cam. PAN UP with Abernathy.) | (74) ベンクマン<br>オーケー、みんな<br>かかりましょうか | (74) VENKMAN<br>Okay, men, let's carry on, huh?<br>~~(he looks at his proton pack)~~ | 10+0 |
| 1 |  | ウィンストン、ベンクマン<br>のセリフを受けて<br>ゼスチャ<br>(Winston gestures "OK" to Venkman's words) | | carried over | (13+0) |

AUDIO VISUAL

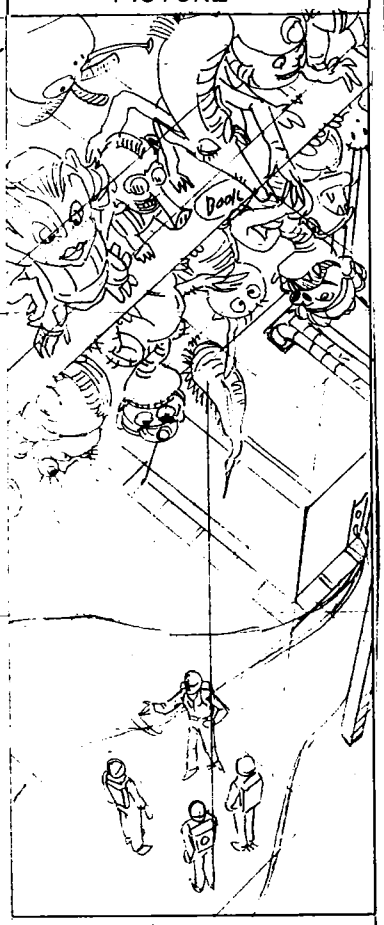
NO. 63(A)

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 159 | | たるきの上のグレムリン達 スポットをうけてベンクマン達が会話中 (GREMLINS - ON THE RAFTER Venkman talks not knowing who are listening | (74) ニガシ このオヤツ退治用のあと グレムリン用でない この武器でもってがんばりますよ. 仲じかないね | Carry on with weapons designed to handle ghosts, not gremlins. Wonderful. | |
| 1 | PAN | ウィンストン 提案する (Winston speaks up | (77) ウィンストン じゃあ この件に関しては 我々の頭を使わなきゃ | (75) WINSTON Then we gotta use our brains on this one. | 10+0 |
| 160 | | | | | |
| 1 | | ベンクマン 不気味な笑い うかべて (Venkman - his face lights up with Winston's suggestion | | | 1+12 |
| 161 | | 身をのり出す (He leans over) | (76) ベンクマン 全く君の言うとおりだよ、ウィンストン 我々科学者は高がうの冷蔵庫くらいハイテクを使いこなすべきじゃないのさ. | (76) VENKMAN You're absolutely right, Winston--we scientists shouldn't substitute high tech for good ol' horse sense... | 1+12 |

(19+0)

AUDIO VISUAL

NO. 63(B)

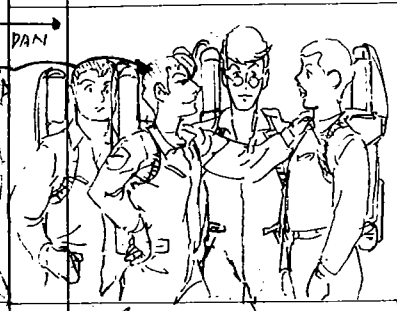
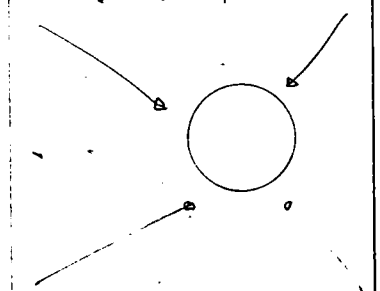
| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 162 |  | ベンクマン ウィンストンに向かって (Venkman to Winston) (PAN up to Gremlins) PAN UPすると グレムリン達 | (77)ベンクマン …ということは オレのうちの 一人が車のフレームにのっかり、 2、この下をこのグリーンに ずらと乗っていって あのちっぽけな巣のすみかを つきとめなきゃいけんな！ | (77) VENKMAN (contd) --which tells me that one of us has to get on an auto frame, travel the length of this assembly line, and get these little dudes where they live! | |
| | | (77)のセリフを うけて笑いだす (They start laughing at Peter's line | (77A グレムリン達 アハハハハハ！ (アドリブ) | (77A) GREMLINS HA HA HA HA (ad lib) | |

11/12

(1:42)

AUDIO VISUAL

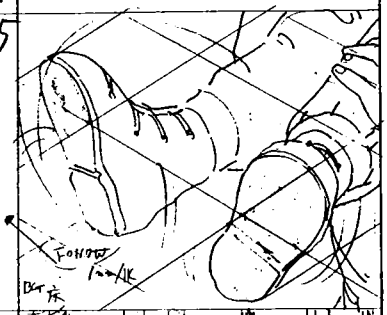
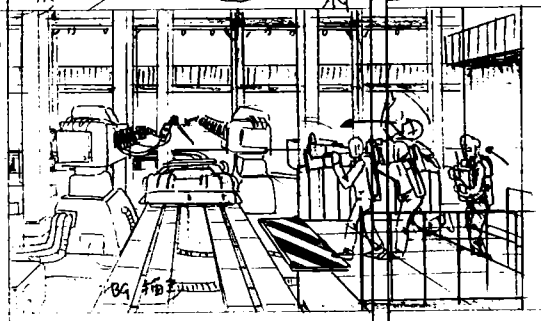
NO. 64

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 163 |  | ベンクマン、ウィンストンに歩み寄る 付けPAN<br>ウィンストンの肩に手を置く<br>(Venkman steps up to Winston He puts his hand on Winston's shoulder | (78)ベンクマン<br>何分君は常識というものにかけては私と抜群な便宜を分かちあっているのだから | (78) VENKMAN (contd) And since you share my fabulous facility for common sense... 4+12 | |
| 164 | | 相対する2人<br>(They look at each other) | (二ラみ) | carry over — | |
| | | やがてベンクマンの<br>セリフの意味することを<br>ウィンストンが理解する<br>うなずくベンクマン<br>驚くウィンストン | Suddenly, Winston apprehends the meaning of what Peter said He points at himself Venkman nods Winston's eyes widen. | | |
| |  | PAN OUT | (IRIS OUT) | 4+0 | |
| | | | | | |

(8+12)

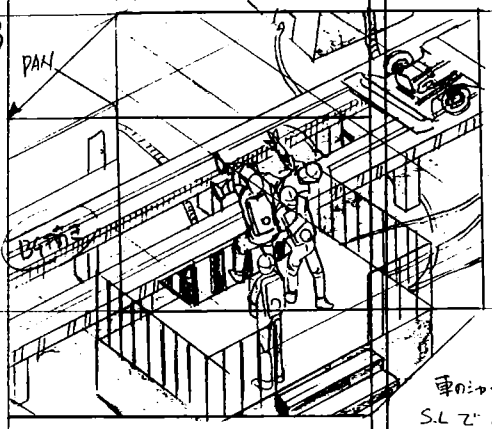
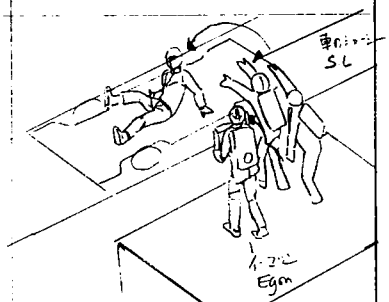
DIC AUDIO VISUAL

NO. 65

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 165 |  | とりおさえられたウィンストンの足もがいている<br>ウィンストンをかついでいるのはベンクマンとレイである<br>(Winston being held, struggles Ray + Venkman carry Winston PAN | (79) ウィンストン<br>ちがって ヒョーン!<br>オレが考えた案じゃないんだぜ! | (79) WINSTON<br>Listen, Pete, I didn't come up with the idea. | 2+0 |
| 166 |  | ウィンストンをかかえている<br>ベンクマンとレイ<br>イーゴンは倒れるウィンストンのバックパックをつかんで<br>後ろをおってくる<br>アセンブリーラインには車のシャーシーが乗ってあり、<br>カット尻でわずかに動き出す | Venkman + Ray carry Winston. Egon follows carrying Winston from pack There's a chassis on the assembly line It starts moving at the end of C. | 設定様。<br>車のシャーシー設定おこしてください!<br>*(chassis model is needed | 3+0 |
| 167 | | もがくウィンストン<br>レイとイーゴンは困ったような複雑な表情をしている<br>もちろん、ベンクマンは平気な顔をしてセリフ<br>(Winston struggles Ray + Egon look confused Only Venkman is convinced | (79A) ベンクマン<br>心配いらないって!<br>ウィンストン | (79A) VENKMAN<br>Don't worry. Winston | |
| | | ベンクマン<br>目をやってくる車のシャーシーを<br>(Venkman looks at the chassis which is moving up | | | 2+12 |

(7+12)

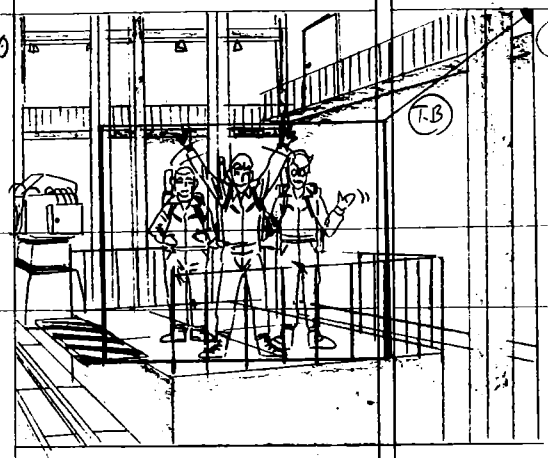
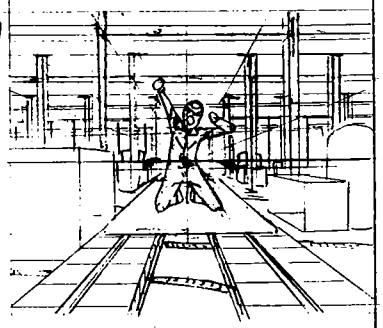
DIC AUDIO VISUAL NO. 16

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 168 |   | | (79)B ウィンストン<br>うわ〜<br>やめろ〜<br>ウィオ！ | (79B) WINSTON<br>WHOA!<br>Stop it!<br>WHOA! | |
| 1 | | 車のシャーシー<br>S.L で 4人の前に<br>くる<br>ウィンストン抵抗もむなしく<br>シャーシーの上へと<br>投げ出される<br>イーゴンはバックパックを<br>もって前へ | | | |
| 1 |   | The chassis moves up to them Winston is thrown onto the chassis in spite of his protest Egon steps up with Winston's Proton pack | (SE) ウィンストンのシャーシーにおちる音 | SFX: Winston falls on the chassis<br>2+12 | |
| 169 | | ウィンストンが倒れている上にバックパックがのっかかる<br>(Proton Pack is thrown onto Winston) | (79)C ウィンストン<br>ウッ！<br>(79C) WINSTON<br>Ugh! | (SE) ドサ！ (SFX: THUD) | |
| 1 | | すこしき後ろを<br>ふり返ると<br>(He turns to the back) | | | 1+12 |

(4+0)

AUDIO VISUAL

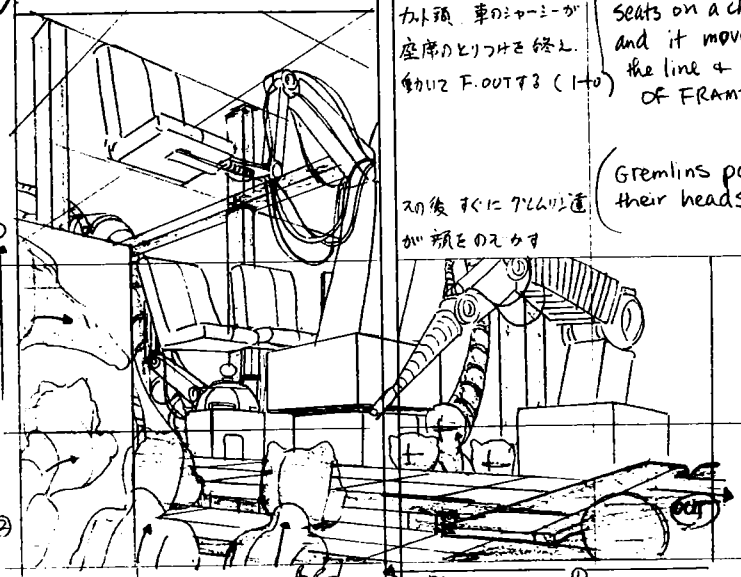
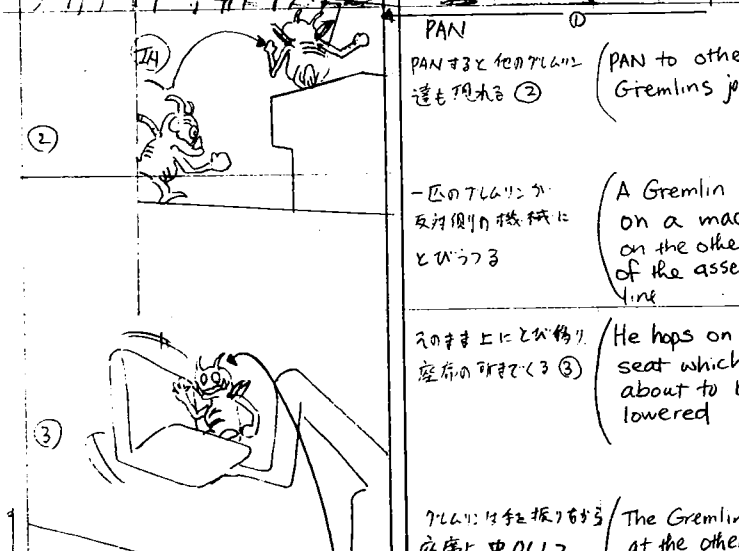
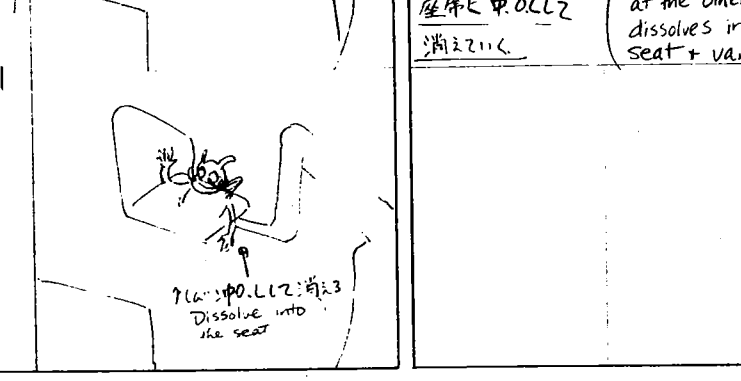
NO. 17

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 170 |  | T.B しっぱなし<br>T.B<br>ベンクマン元気に<br>手を振っている<br>他の二人は後ろめたい<br>気分で立っている | (80) VENKMAN<br>I just know we're gonna wish we'd gone. too.<br>(Venkman waves goodbye with both hands. The other two stand feeling rather guilty | | 4+12 |
| 171 |  | 運ばれていくシャシーの<br>上で叫んでいる<br>ウィンストン<br>(Winston is carried away on the chassis, shouting | (80) A ウィンストン<br>ちくしょ～<br>おぼえてやがれ～！ | (80A) WINSTON<br>You ...!<br>I'll get back at you for this! | 2+12 |
| 172 | | ベンクマン笑っている<br>他の二人はしぶそうな表情<br>(Venkman is smiling while the other two look worried | | | 2+0 |

(9+0)

DIC AUDIO VISUAL

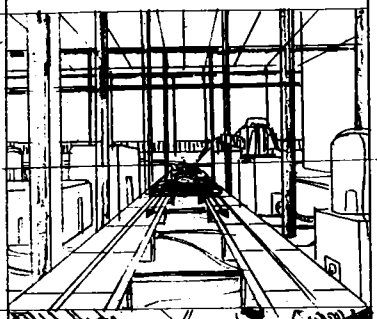
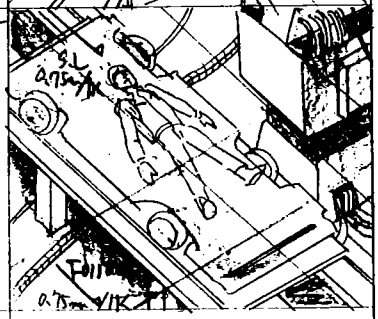
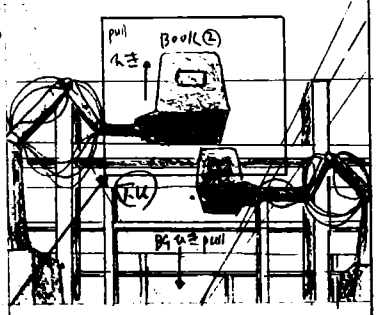
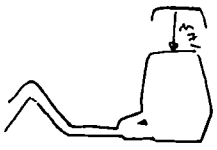
NO. 68

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 173 |  | カット頭 車のシャーシーが座席のとりつけを終え、動いて F.OUTする (1→0) | (Robotic arms install seats on a chassis and it moves on the line & OUT OF FRAME) | | |
| | | その後 すぐにグレムリン達が顔をのぞかす | (Gremlins poke their heads out) | | |
| |  | PAN<br>PANすると他のグレムリン達も現れる ② | (PAN to other Gremlins joining) | | |
| |  | 一匹のグレムリンが反対側の機械にとびうつる | (A Gremlin leaps on a machine on the other side of the assembly line) | | |
| | | そのまま上にとび移り座席の降りてくる ③ | (He hops on a seat which is about to be lowered) | | |
| | | グレムリンは手を振りながら座席と共にOLLして消えていく | (The Gremlin waves at the others, and dissolves into the seat & vanishes) | | |
| | | | | | 7+12 |

(7+12)

DIC AUDIO VISUAL

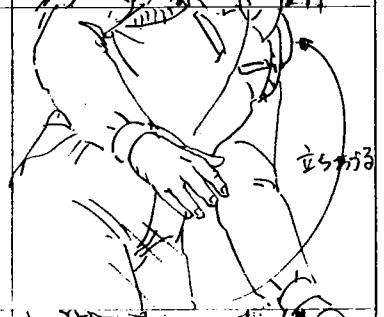
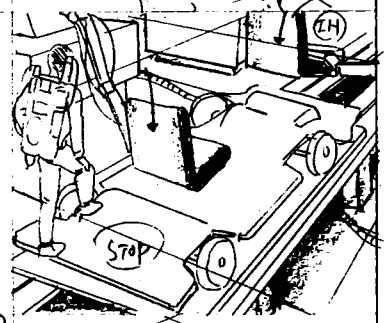
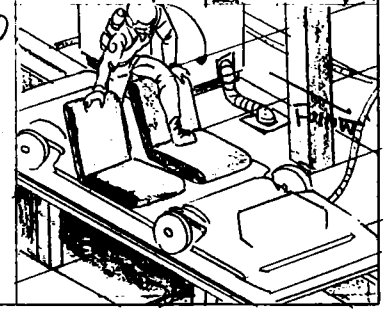
NO. 69

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 174 |  | 奥からアセンブリーラインにのって ウィンストンの車のシャーシーがやってくる<br>(From BG, Winston's chassis is coming toward the CAMERA) | ㉘B グレムリン達(OFF)<br>ハイ、きたぜ！ | (80B) GREMLINS<br>Hey, he's coming! | 2+0 |
| 175 |  | Follow.<br>ウィンストンののった車のシャーシーやってくる<br>(Follow Winston's chassis as it moves on | | | |
| | | 何かに気付いてふと顔を上げる<br>(He feels something and looks up) | ㉙C ウィンストン<br>うん？ | (80C) WINSTON<br>!? | 2+0 |
| 176 |  | T.U. Book②引き加味<br>近づくカニミ<br>D4引きかいえの4mm/1K<br>(TRUCK up to the seat, moving closer | | | |
| |  | T.U 途中で<br>今度は取りつけのために下降する<br>(In the middle of Trucking up the seat is lowered for installation | | | 2+12 |

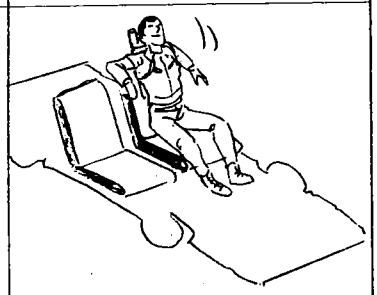
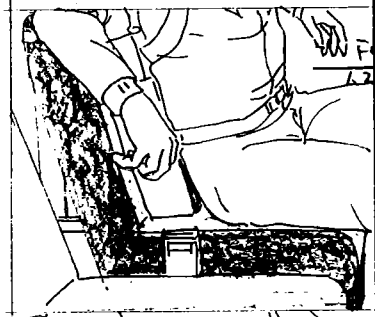
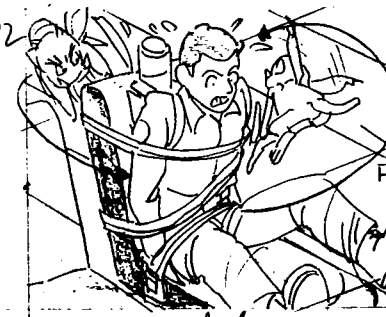
(6+12)

DIC AUDIO VISUAL

NO. 70

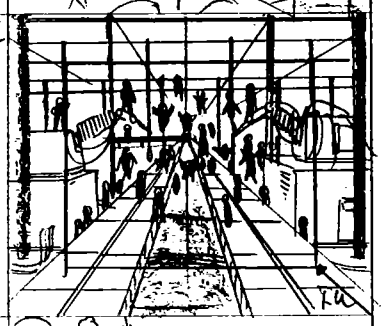
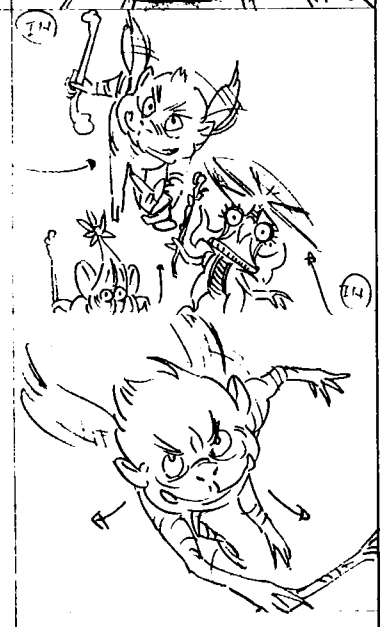
| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 177 | | 起きあがる ウィンストン (Winston gets up) | (81) ウィンストン 少なくとも シートが手に はいる… | (81) WINSTON At least I can have a seat... | |
| 1 |   | 立ちあがって (He stands up on the chassis) | | | 2+12 |
| 178 |   | シャシーとまる(IN) 座椅子がおかれる 補助席もIN (Chassis stops The seat is put in place The other seat is lowered INTO FRAME | | | 2+0 |
| 179 | | 補助席 S.C で おさまる カット尻 手前止まり Follow | (The passenger's seat is installed The chassis starts to move | | 2+12 |
| 180 |   | Follow 0.5mm~1.0mm/1K 座席にすわろうとするウィンストン | (Winston tries to sit down on the drivers seat | | |
| 1 | | | | | (7+0) |

DIC AUDIO VISUAL NO. 91

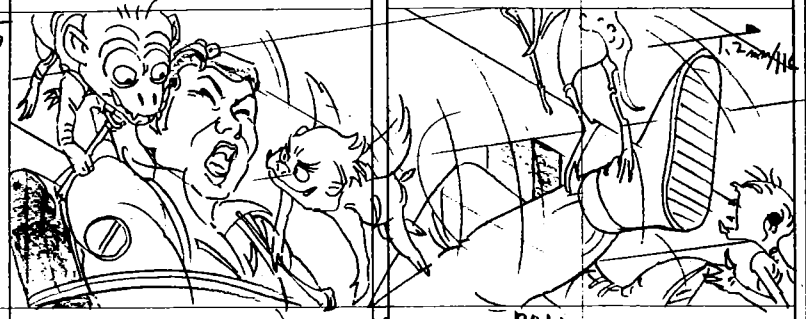
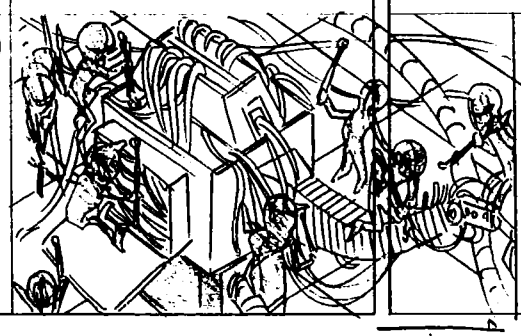
| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| つづき |  | 座る<br>快適そうにする<br>(He sits down and makes himself comfortable) | (82) ウィンストン<br>まんざら悪くも<br>ないな…… | (82) WINSTON<br>(getting comfortable)<br>This may not be so bad. | 4+0 |
| 181 |  <br>Follow<br>4.2sec 1K | 座席にすわっている<br>ウィンストン<br>(注)シートベルト<br>あり<br>(Winston in the seat Note. the seat belt is visible) | こはす | canned over | |
| 1 | <br>P.O.V | ゆ.のしで<br>現れるグレムリン<br>シートベルトをもって<br>パッと生かきたし | (The Gremlin appears from the seat. He grabs the seat belt + starts to…) | | 2+0 |
| 182 |  <br>Follow<br>1.2sec/1K | 目にも止まらぬ早さで<br>シートベルトを<br>"しばる"グレムリン<br>(…strap winston down with the belt quickly) | 82A ウィンストン<br>うわっうわ!?<br>うわ! | 82A WINSTON<br>AHH!… | |
| 1 | <br>OUT | パッとグレムリンOUT<br>足をばたつかせる<br>ウィンストン<br>(The Gremlin disappears as quickly as it appeared. Winston struggles) | 83 ウィンストン<br>余計なことを<br>言うんじゃなかった!<br>助けてくれ! | (83) WINSTON<br>(looking at the belt)<br>I should know enough to KEEP MY BIG MOUTH SHUT!!! HELPPPPPP!!! | 4+12 |

(10+12)

DIC AUDIO VISUAL NO. 72

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 183 | | (TC)<br>前方とみておどろくウィンストン<br>(Winston looks ahead + takes | (83)A ウィンストン<br>うわ!! | (83A) WINSTON<br>WOAA! | 1+0 |
| 184 |  | 前方のライン<br>グレムリンが多数待ちかまえている。下り中にもでんでんふえる!<br>(ASSEMBLY LINE AHEAD<br>- Dozens of Gremlins are waiting for him and more are coming the while Trucking up | (84) ウィンストン(OFF)<br>オー、母さん | (84) WINSTON (VO)<br>Oh, mother! | |
| |  | (They have some weird-looking implements in their hands<br>"ウィンストン"のカゴをグレムリン達がなにやら変な棒を手にもっている | (85) グレムリン達<br>元気ー<br>ウィンストーン!!! | (85) GREMLINS<br>(sarcastic unison)<br>How ya doin',<br>Winston!!!! | |
| | | 一匹が手前にやってくる<br>(One of them comes FOWARD | | | 3+12 |
| | | | | | 4+12 |

DIC AUDIO VISUAL NO. 73

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 185 |  | | | | |
| 1 | | PAN<br>グレムリン達をよせつけまいとして足をバタつかせるが、結局またもりつかせてしまうウィンストン。一匹のグレムリンに怒った顔をつくるが。 | (86) ウィンストン<br>(おどし)<br>オレになぁ 急いで"オレをゆかりにきている友達がいるんだぞ!<br>(Winston tries to bluff them away, kicking his legs, but they are all over on him. He makes an angry face to one of them to scare it) | (86) WINSTON<br>I got (ominous) friends who are rushing to help me! | |
| 1 | | (But Gremlins just laugh at him and even more of them come closer to him)<br>さらに笑うグレムリン達にようれてしまう | (87) グレムリン達(のこと)<br>ヤースったな、もっともっともらしいことをいいな! | (87) GREMLINS (O.S.)<br>(laughingly in unison)<br>Yeah, right, tell us another one! | |
| 1 | | 自分のふがいなさを認めるウィンストン<br>(Winston realizes that he's not the one for bluffing) | (88) ウィンストン<br>オレって 元来 こけおどしなんてできないなぁ… | (88) WINSTON<br>I never could pull a bluff. | 11+12 |
| 186 |  | 右にやち変な工具で"オレ、機械を"直している"グレムリン達<br>(Gremlins are "fixing" the robotic arms + the machines with their strange implements) | | | 2+12 |
| | | PAN | | | (14+0) |

DIC AUDIO VISUAL

NO. 74

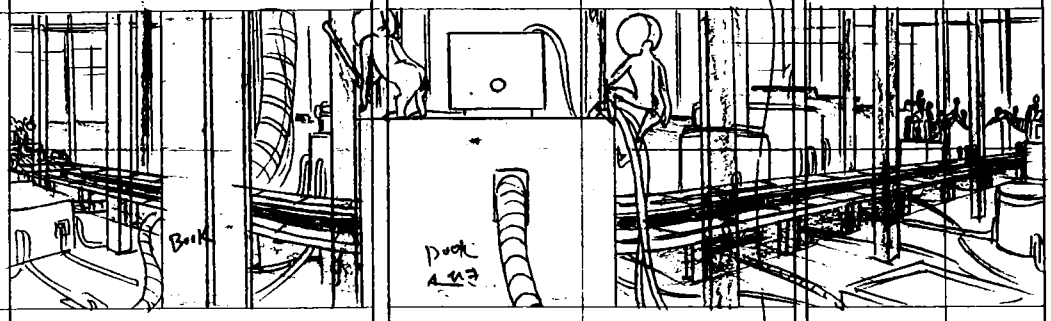
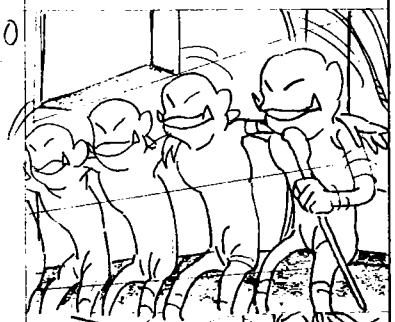
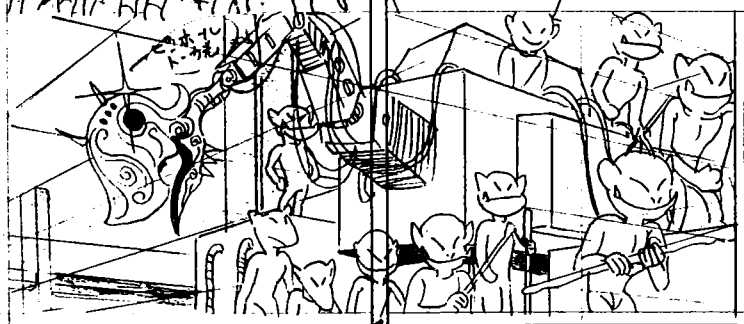
| CUT | PICTURE | ACTION | DIALOGU. | SEC. |
|---|---|---|---|---|
| 187 | | 変な工具で<br>技術を"直している<br>グレムリン達<br>(GREMLINS - "fixing" the machine with their tools) | (91) グレムリン達<br>(小さい声から<br>だんだんと大きく)<br>(歌) 車をこわすのだいすき!<br>ガラスを 好きさ!<br>飛行機を 壊すのも<br>おもしろい! | 2+0 |
| 188 | <br>Follow | ウィルソンの周りで<br>踊るように 歌うグレムリン<br>一匹は指揮をしている<br>その歌声に不快をえす<br>ウィンストン<br>(Gremlins sing in creepy tune around Wilson's One of them conducts Winston grimaces with discomfort) | 単車と同じくらい<br>おもしろい〜!<br>(リセット)<br>(91A) ウィルソン周りのグレムリン達<br>(歌と同じところ) | (91A) GREMLINS AROUND WILSON<br>(Same tune as above) |
| | | たまらず どなりちらす<br>(He can't stand with their singing any more) | (92) ウィンストン<br>だまれ!<br>このちび共が! | (92) WINSTON<br>Shut up, you little jerks! |
| | | が、グレムリンも負けは<br>いない。すかさず ウィンストン<br>の耳をつかんで<br>さらに どなりちらす<br>(But they won't take it. One of them grabs Winston's ear and shouts even harder than before) | (92A) グレムリン達<br>(歌と同じところ) | (92A) GREMLINS<br>(Sing louder + faster<br>6+0 |

(8+0)

(singing) GREMLINS
We love to trash cars!
Oh yes we love to trash cars!
It's more fun than trashing airplanes!
And equal to trashing motorcycles!

AUDIO VISUAL

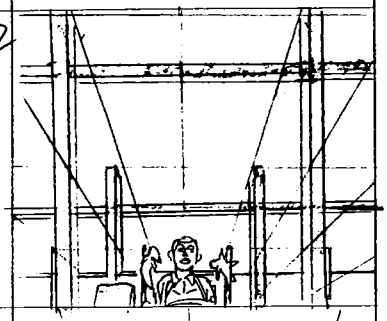
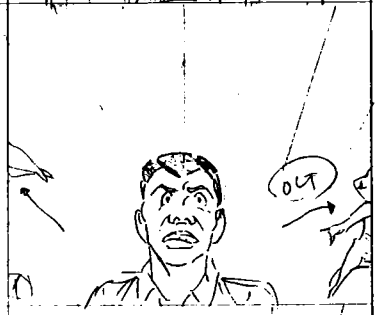
NO. 75

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 189 |  | | | | |
| 1 | | 動いている車のシャーシー<br>PANして、それをおいにす<br>(ウ)ころでは グレムリンたちが<br>すっている<br>(MOVING CHASSIS-<br>PAN past chassis<br>to Gremlins over<br>there. singing | 密着 PAN | | 6+0 |
| 190 |  | 肩をくんで<br>大合唱している<br>グレムリンたち<br>(GREMLINS-<br>singing in<br>chorus with<br>their arms on<br>each other's<br>shoulder | | | 2+0 |
| 191 |  | | PAN | | |
| | | 大合唱している<br>グレムリンたち<br>PANすると<br>機械腕の先には<br>何やら不気味な<br>ものが.... | (GREMLINS-<br>Singing<br>PAN to the<br>tip of the<br>robotic arm<br>to reveal a<br>weird head | | 4+0 |

(12+0)

AUDIO VISUAL

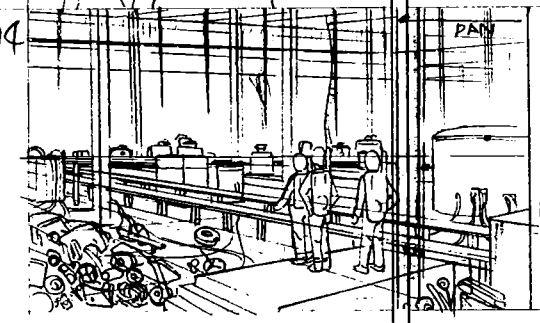
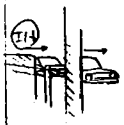
NO. 76

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 192 |  | アセンブリーライン<br>近づくウィンストン<br>(WINSTON moving closer to the next assembly station) | (91)の続き<br>Line #(91)<br>(Singing Cont'd | | |
| 1 |  | グレムリンに逃げる<br>(Gremlins jump away from Winston) | | | |
| 1 | | | | | |
| 1 | | 付PAN 恐怖に<br>おののくウィンストン(92B)ウィンストン<br>(WINSTON his face is distorted with terror)<br>うわあああ | | (92B) WINSTON<br>AHHH! | |
| | | T.O (HO)<br>(FADE OUT) | (エコー) | (Echo) | 6+12 |

(6+12)

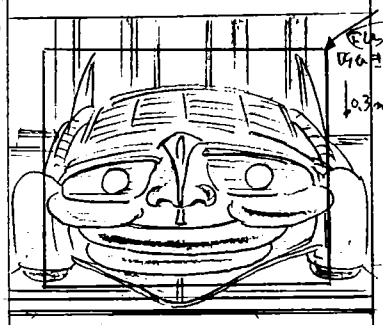
DIC AUDIO VISUAL

NO. 47

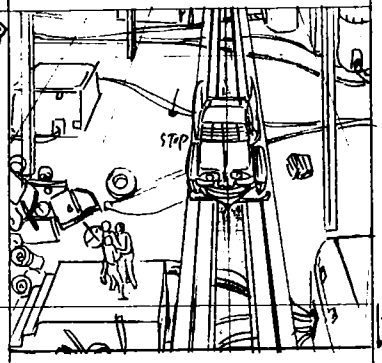
| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 193 | | レイ、車が迫ってきたのに気付く<br>(Ray sees a car coming | 94レイ<br>来たみたいだ! | (94) RAY<br>I think I see him! | |
| 1 | | PAN | | | 2+0 |
| 194 |  | PAN<br>アセンブリーラインの終点<br>車の残骸がいっぱい<br>ころがっている<br>(The END OF ASSEMBLY LINE - Numerous debris of cars are piled up | | | |
| 1 |  | PAN<br>車IN<br>(The CAR MOVES INTO FRAME | | | 3+0 |
| 195 | | 車を見守る3人<br>(They watch the car | | | |
| 1 | | | | | (5+0) |

DIC AUDIO VISUAL

NO. 78

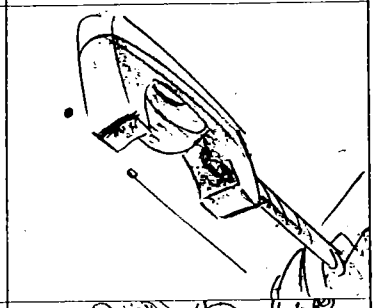
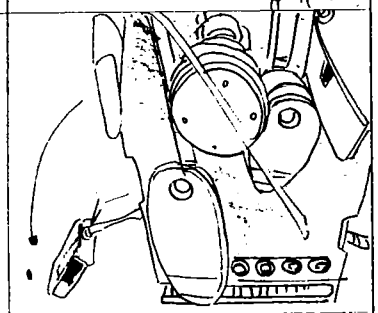
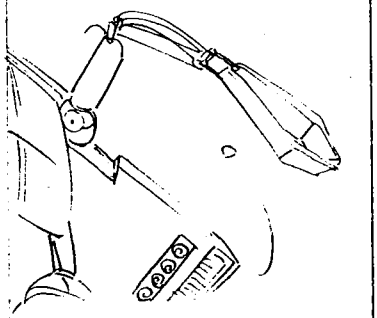
| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| つづき | | 何度かにわけて驚きのアクションを<br>(They show a series of reaction as they see ...) | | | 3+0 |
| 196 |  | ウィンストン号の前面斜<br>(WINSTONMOBILE - FRONT) | (95) ウィンストン(のみ)<br>ここから出してくれ! | (95) WINSTON (VO)<br>Let me out of here! | 2+12 |
| 197 | | おのの く3人<br>(They are terrified) | こわ? | | 1+12 |
| | | | | | (7+0) |

DIC AUDIO VISUAL NO. 79

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 198 |   | おのかいているうく 車ゆっくりと とまる (The car comes to a stop in front of the terrified three | | | |
| 1 | | PAN | | | |
| | | (Suadenly, it starts glowing) 突然 光り出す車 | | | |
| 1 | | ドク、セルバコン | | (SE) (機械音) グオングオン グオン グオン | (SFX: DEEP Mechanical Sound) 3+0 |
| 199 | | その まぶしさに 思わず 目を つぶる うく (They cover their eyes to the brightness) 少し 引きがスゴイ | (95A) A レイ/イーゴン ベンクマン うわ!! (95A) RAY/EGON/BENKMAN AHH! | | 1+12 |
| 200 | カット-カメ(目) | ロボットの変形 下 うより 腕部が ニュ | (The CAR transforms into a Gigantic ROBOT The arm comes INTO FRAME from below- | | |
| 1 | | | | | (4+12) |

DiC AUDIO VISUAL

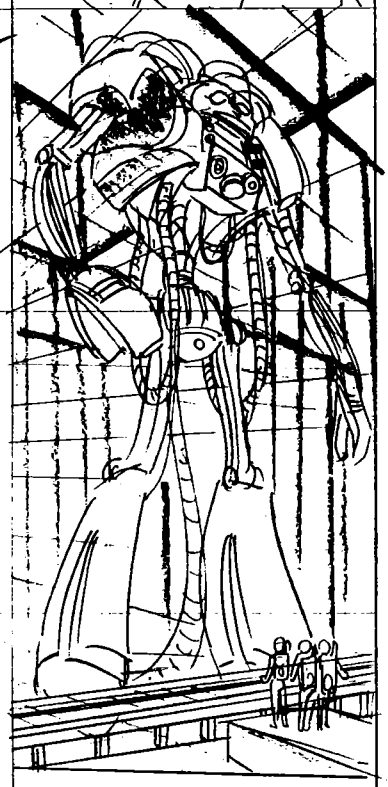
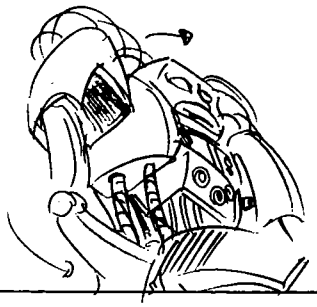
NO. 80

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 1 |  | 前方にのびる<br>アームなど体<br>(The arm stretches out from the body) | | SE<br>(SFX: ROBOTIC HUM) | |
| 1 |  | くるっとカメラは<br>下からのぞいているよう<br>なアングルに<br>(CAMERA switches to an angle from under the Robot) | | | |
| 1 |  | そのまま回り込む<br>(CAMERA moves along from the bottom view to side, turning) | | | |
| 1 | | 上半部にカメラがうごと<br>頭部が本体から<br>(CAMERA moves to the upper part of the CAR to reveal the HEAD thrusts forward from the body) | | | |
| 1 | | ちらめる<br>(THE HEAD) | | | 5+0 |

(5+0)

AUDIO VISUAL

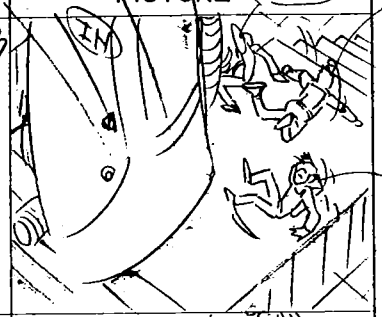
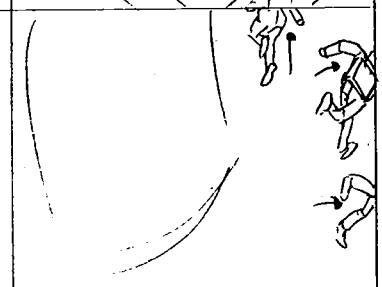
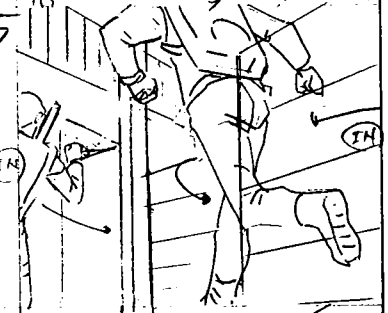
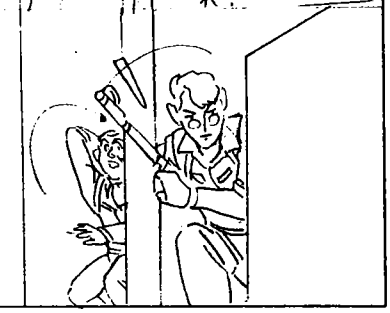
NO. 8

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 201 | | 光が弱まるにつれて（ゆっくり）ゆっくりと目を開ける3人 | (As the brightness subsides, they open their eyes slowly to see... | | 2+12 |
| 202 |  | PAN UP すると ロボットに変形した ウィンストン号 (PAN UP to WINSTON MOBILE now trans-formed into a GIGANTIC ROBOT) PAN UP | (96) レイ これこそ本当に カスタム仕様と 呼べるな・・・ (96) RAY Now this is what I call a real custom job. | | |
| 1 | | | | | |
| 1 | | | | | |
| 1 |  | 一歩前進する ロボット。（ゆっくりと歩く）(ROBOT - steps forward slowly) | (97) ウィンストン（OFF） ヘイ！どうなってるんだ！ 少し、何も見えないよ！ (97) WINSTON (muffled VO) Hey? What's going on? I can't see anything! | | 7+12 |
| | | | | | (10+0) |

つづく　carry over

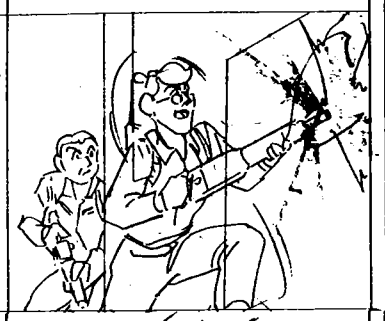
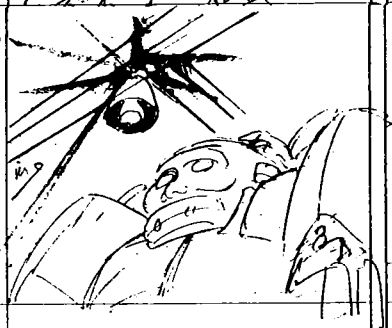
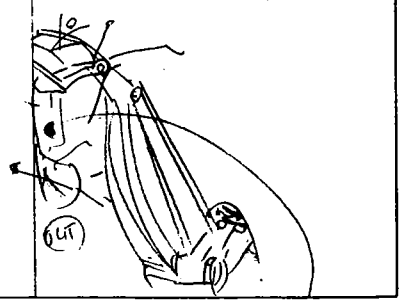
AUDIO VISUAL

NO. 92

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 203 |  | ウィントンロボの足<br>IN → 画面動<br>かとうくん<br>(WINSTON ROBOT'S FOOT STOMS into FRAME FRAME SHAKES The three panic | (97) カリこぼし (carried over | (SE) ドドーン! | SFX: ROBOT'S FOOT-STEPS |
| |  | おもて逃げだす<br>(They run) | (97) A レイ/イーゴン/ベンクマン<br>うひゃあ!!<br>(悲鳴) | (97A) RAY/EGON/VENK.<br>YEOWW!<br>(SCREAMS) | 2+0 |
| 204 | | 逃げるベンクマン<br>(VENKMAN - running)<br>カド及、箱のかげにかくれる | (98) ベンクマン<br>ウィンストン…!<br>知らない方がいいよ! | (98) VENKMAN<br>(calling)<br>Winston -- you don't want to know! | 2+12 |
| 205 |  | レイとイーゴン (IN)<br>箱のかげにかくれる<br>(RAY + EGON - Come running INTO FRAME They hide behind a box | | | |
| |  | 素早くプロトンガンをとり出して<br>スイッチを入れる<br>(Ray + Egon draw their guns, switching them on | (100) レイ<br>気をつけろ…!<br>ウィンストンがあれの中のどこに入るのか、わからないんだから!<br>Careful Winston is in that thing! (100) RAY We don't know where | (SE) 4ヤ、4ヤ、<br>(銃をとり出す音)<br>キュイーン!<br>(スイッチの入る音) | <SFX: GUNS CLICK + PROTON POWER SOUND<br>4+12 |

DIC AUDIO VISUAL

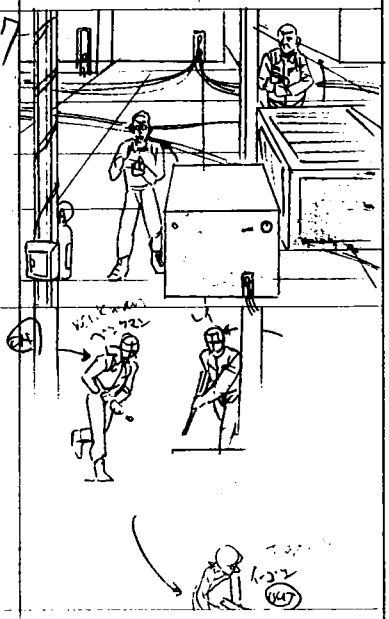
NO. 83

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| つづき |  | バシュッと撃つ<br>(Ray fires) | | (SE)<br>バシュ!<br>(SFX: FIRE) | 5+12 |
| 206 |  | 頭部をねらった<br>光線はそれて<br>となりのライトに<br>あたる<br>(Ray aimed the head, but the proton stream hits the light on the rafter instead) | | (SE)<br>ガキーン<br>(SFX: STREAM HITTING THE LIGHT) | |
| | | 感電して、それて<br>ガラクル<br>(The wires hang down & sparks shoot out | | | |
| |  | ウィンストンロボ<br>それを払いのける<br>(WINSTON ROBOT Knocks the wires away) | | (SE)<br>ガシャン!<br>(SFX: CRASH) | 4+0 |

(9+12)

DIC AUDIO VISUAL

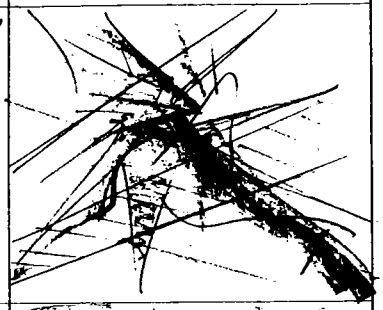
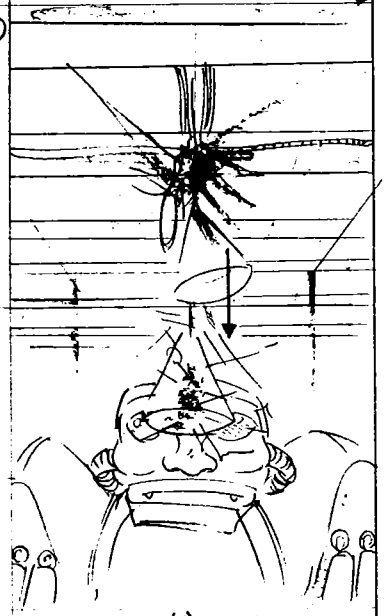
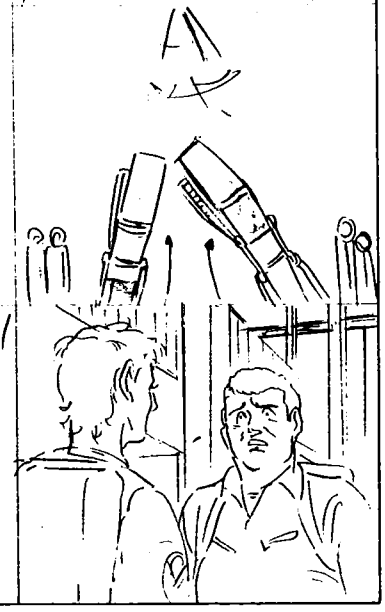
NO. 84

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 207 |  | イーゴン、何かを思いついた立ち上がる<br>(Egon stands up as he gets an idea | (101) イーゴン<br>しイ、今わかったんだけど<br>こいつはロボットかも<br>知れないけど…<br>また車なんだ！ | (101) EGON<br>Ray, I just realized. This may be a robot, but it's still a car. | |
| 1 |  | 勢いいさんで走り出す<br>ベンクマン(IN)<br>(Egon starts running + OUT of FRAME<br>Venkman comes running IN | | carry over | |
| 1 | | レイとの会話<br>(Venkman talks to Ray | (102) ベンクマン<br>おい 何か言おうと<br>してるとか、何かなの？ | (102) VENKMAN<br>(to Ray)<br>Is he trying to make a point or something? | 9+0 |
| 208 | | Follow<br>走りながら<br>プロトンガンを撃つイーゴン<br>(FOLLOW EGON running as he fires his proton gun | | | |
| 1 |  | 2発ほど撃って走る<br>(He fires a couple of STREAMS | | バシュ！<br>バシュ！ | SFX:<br>FIRE<br>2+0 |

(11+0)

AUDIO VISUAL

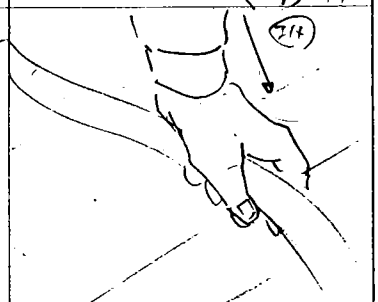
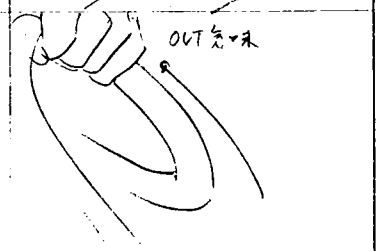
NO. 55

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 209 |  | たる木のーガに<br>あたる光線<br>(トーカ光)<br>(The streams hit a rafter | | (SE)<br>ガシャン<br>(SFX: CRASH) | 1+0 |
| 210 |  | ライトのケーブルに<br>あたる光り取く<br>(トーカ光)<br>元程と同じ様に<br>放電しつつ<br>ぶら下がるライト | The stream hits the cable of the light<br>The light hangs down, sparkling | | |
| | | パンダウン | | | |
| |  | ゆっくりとつかもう<br>とするウィンストンロボ | (WINSTON ROBOT - tries to grab the light slowly | | 3+12 |
| 211 | | ベンフマンを覚ます<br>目でおねく<br>(Ray give Ven cran an indulgent look | 103 レイ<br>君には決して考えよう<br>ともしないから、<br>えったろ? | (103) RAY<br>You never try to think, do you? | carry over |

(4+12)

AUDIO VISUAL

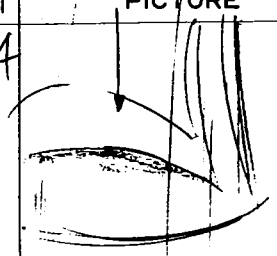
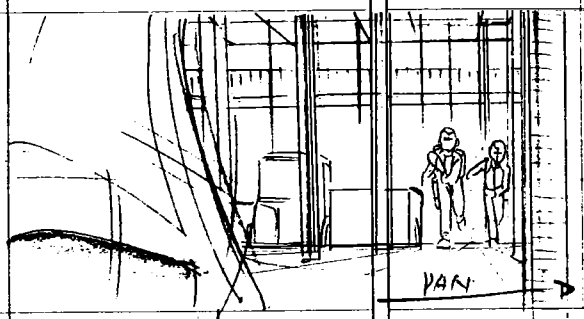
NO. 86A

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| フゲ2 | | ホースをとるために かがむ レイ (Ray reaches down to pick up a large rubber nose | (102) セリフ | #103 Carried over | 2+12 |
| 212 |  | 床におちている ホースを拾う レイ (Ray's hand picks up a nose on the floor | (103) セリフこぼし | | |
| 1 |  | 持ち上げる (He lifts it) | | | 1+12 |
| 213 | | そのままを出す レイ (And starts running) | (104) レイ(振向) オレと一緒に来るんだ！ | (104) RAY (CONTD) Come with me! | |
| 1 | | ベンクマンも一緒に走出す (Venkman starts following Ray) | | | 2+12 |

(6+12)

AUDIO VISUAL

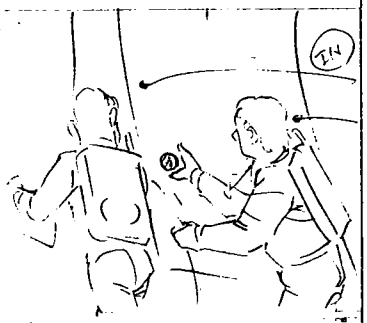
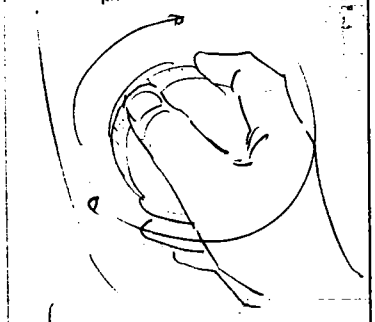
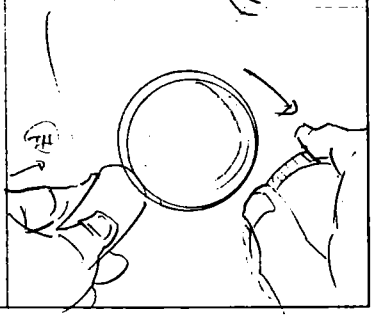
NO. 86B

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 214 |  | ウィンストンロボの足<br>前進中<br>(FOOT of WINSTON ROBOT - moving) | | (5E)<br>ズズーン | (SFX - HEAVY THUD) |
| |  | ロボの足着地<br>画面前へ<br>PANすると分かる<br>2人 | | FRAME SHAKES where Robot's foot landed<br>PAN to the right to include Peter + Ray running up to the Robot | |
| | | 近づいてくる<br>(身をかがめる)<br>(They come closer - their heads low) | | | |
| | | | | | 2+12 |

(2+12)

AUDIO VISUAL

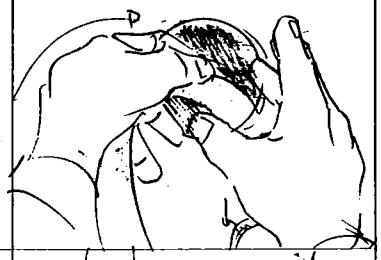
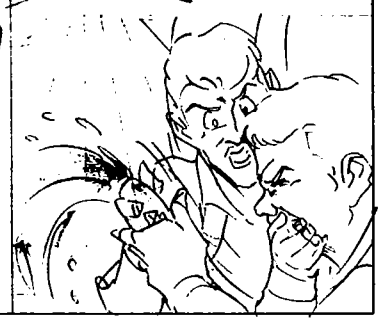
NO. 87

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 215 |  | ウィンストンの足元 2人 IN 足についているフタ キャップのようなものに 手をのばす | FOOT of WINSTON ROBOT - Ray & Peter in FG Ray reaches up → what looks like a gas cap | | 1+12 |
| 216 |  | 右手で回して (3回ほど) | He unscrew the cap with his right hand | | |
| 1 |  | 回る 同時にホース IN | He opens the cap & sucks in nose in | | |

(1 +12)

DIC AUDIO VISUAL

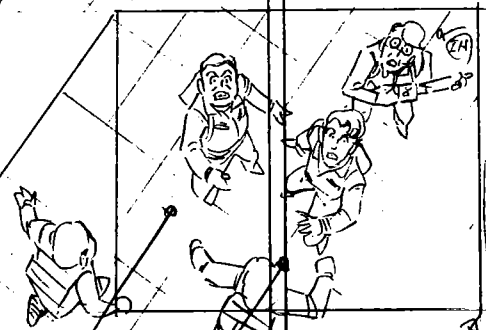
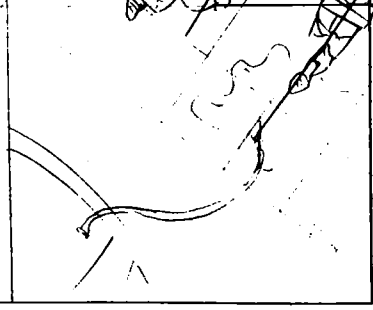
NO. 88

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| つづき |  | キャップをおとして<br>両手でホースを<br>おしこむ<br>He drops the cap & pushes the hose deeper inside | | | 3+12 |
| 217 | | おしこんだホースを右手<br>でおさえ、息をすい<br>こんでガスを戻そうと<br>するしぐ<br>He holds the hose with his right hand, & sucks on the end to get the gas out, siphoning | | | |
| 218 | | ホースのサキを口に<br>含んでしまい、思わず<br>はきだす<br>ホースから流れる<br>ガス ベンクマン<br>となすりつける<br>He accidentally gets a mouthful of gas, and spits it out. Gas runs out from the hose onto Venkman's shoes | 104A しぐ<br>ぶっ!! ゴホッ<br>ゴホ…ゴホ…<br>104B ベンクマン | 104A RAY<br>Ugh! (COUGH COUCH)<br>104B VENK. 4+0<br>Whoaaa! | 1+12 |
| 219 |  | セキこむしぐ<br>ベンクマンしぐから<br>ホースをうばいとって<br>RAY - still coughing<br>VENKMAN grabs the hose from Ray | 104C しぐ<br>ゴホ ゴホゴホ… | 104C RAY<br>(COUGHS) | |

(9+0)

DIC AUDIO VISUAL

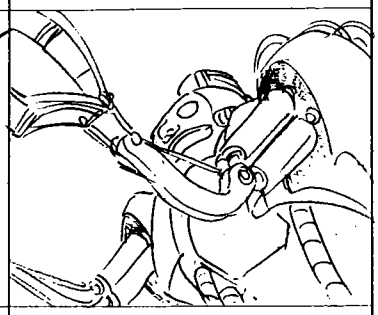
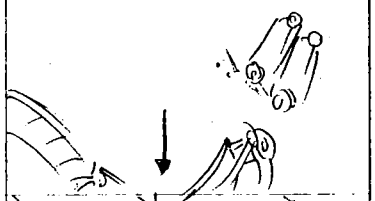
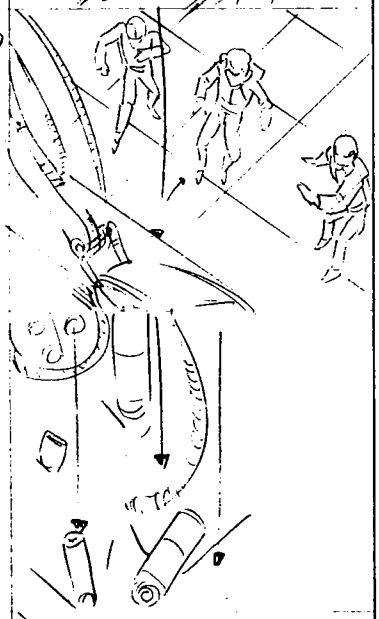
NO. 89

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| ﾌﾗｲﾊﾟﾝ | | 2人から逃げようとする<br>(Veukman tries to direct the stream of gas away from them) | | | 2+0 |
| 220 | | ウィンストンロボの目が光る(小)<br>(WINSTON ROBOT Its eyes gleam) | | (SE)<br>(機械のうなる音?)<br>コバヤシ | (SFX: MACHINE HUM)<br>1+12 |
| 221 | | ハッとする2人<br>ウィンストンロボの足が震動しだす<br>(Raya Peter react as Robot's foot starts tremoling) | | | |
| 1 |  | あわてて2人ウィンストンロボから離れるイーゴン合流<br>(Raya Peter run away from the Robot. Egon moves IN) | | バシャ | (ガスのこぼれる音)<br>(GAS SPILLING |
| 1 |  | しばらく機械の音がする<br>付HPAN (The humming sound of machines continues) | | | 5+0 |

(8+12)

AUDIO VISUAL

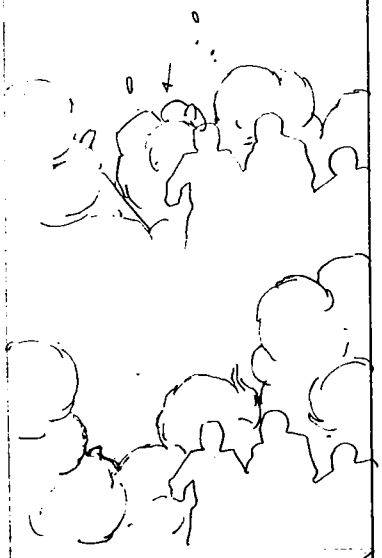
NO. 80

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 222 1 |  | やがて震動がとまる ロボット (Finally, Robot stops trembling) | | | |
| |  | ぉっと腕が おちる (Its arm falls off) | | (SE) ガシャン! | (SFX: ARM FALLS OFF) 3+0 |
| 223 1 |  | おちてくる腕をよける3人 (They jump aside from the arm falling to the floor) | | (SE) ガシャン! | (SFX: CRASH) |
| | | 拾けて いくつも おちてくる (Then, other parts start falling off) | | ガシャン! ガシャン! ガシャン! ... | (SFX: CRASH CRASH) 3+0 |
| | | | | ガシャン ガシャン ガシャガシャ ガ... | |

(6+0)

DIC AUDIO VISUAL

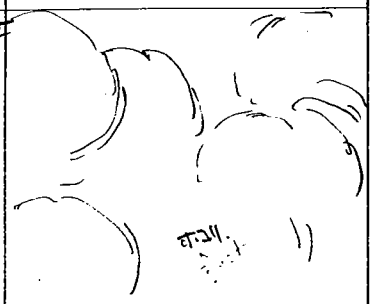
NO. 91

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 224 | | 3人ロボットあおりのロボット<br>(Ray, Peter, Egon in FG<br>Upshot on Robot | | | |
| 1 | | ガラガラとくずれて.<br>落下.<br>(Robot falls into pieces | | | |
| 1 |  | ホコリもまいあがって.<br>(The dust rises | | | |
| 1 |  | 完全にくずれまる.<br>(...and Robot's gone | | | 4+12 |
| | | | | | |

(4+12)

AUDIO VISUAL

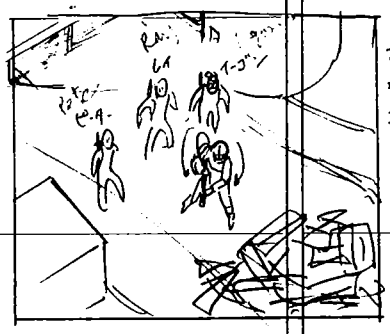
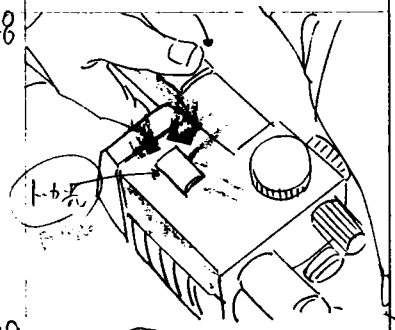
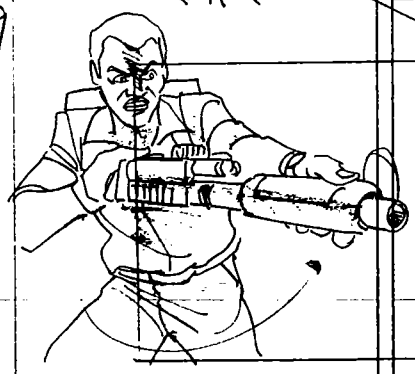
NO. 92

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 225 |  | ホコリ. (Smoke - fades out gradually) | | | |
| 1 | | おそるおそる歩く 3人 (They approach cautiously) | | | |
| 1 | | がらっとうごく(破片) おどろく3人 (Debris starts moving, scaring the three) | | | 3+12 |
| 226 | | カレキの山から ぼこりと ドウたるは にるったうにスさん でてくる (From underneath the debris, Winston appears, covered with dust | | | |
| 1 | | 立ちあがり (He gets up) | (156) うにスさん うーっ! これまでだ! あのくそちびどもには これいじょうがまん できない! (106) WINSTON Whoo! That's it! I've had it with those little weirdos! | | 2+12 |

(6+0)

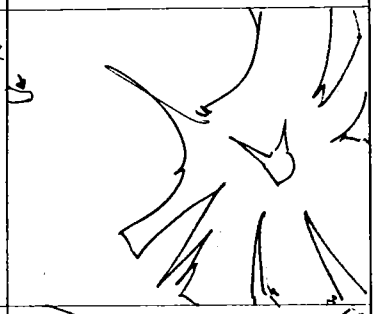
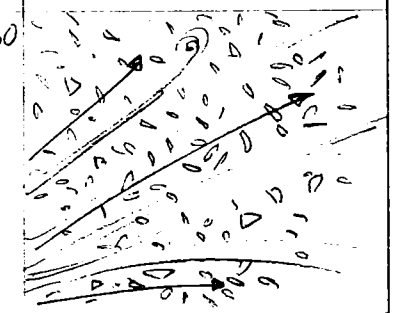
DIC AUDIO VISUAL

NO. 93

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 227 |  | そのまま<br>ウィンストンが<br>かがんで<br>立ち上がる<br>(Winston gets up & quickly draws his blaster | (こぼし) | carried over | 3+0 |
| 228 |  | スイッチを押すウィンストンの指 ライト点灯する<br>(Winston's finger pushes the switch of the proton rifle The light fissures | | | 1+0 |
| 229 |  | PAN<br>ブラスターを<br>かまえる<br>(He aims the rifle | | | |
| 1 | | | | | (4+0) |

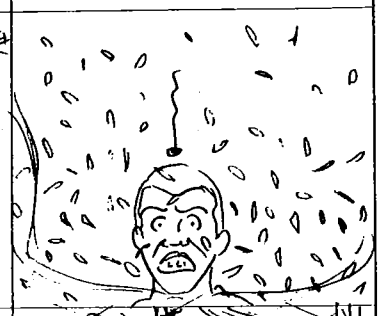
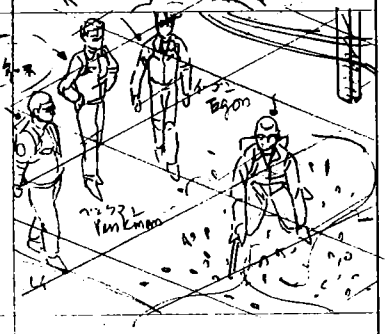
AUDIO VISUAL

NO. 94

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| つづき |  | スイッチをオアフ<br>と同時に発射<br>(.. and he fires) | | | |
| 1 | | 画面一杯の<br>エフェクト<br>(EFX fills the FRAME | | SE<br>バシュ! | (SFX: FIRE) |
| | | | | | 2+0 |
| 230 |  | ブワッとでる<br>テープや紙ふぶき<br>(Instead of proton stream, come forth originly-colored paper cur. cues & confetti | | SE<br>パン!<br>パンパン<br>パパパパパ<br>パパパパパ | (SFX: POW POW Yo.) |
| | | | | | 1+0 |
| 231 | | 要塞でしたウィルソン<br>プロトンガンは<br>かもちゃと化していた<br>(WILSON - Astounded His proton rifle has become a toy gun | | パン! | (POW FIREWORKS SOUND |
| 1 | | PAN DOWN | | (花火のうちあげ<br>うわる音) | |
| | | | | | (3+0) |

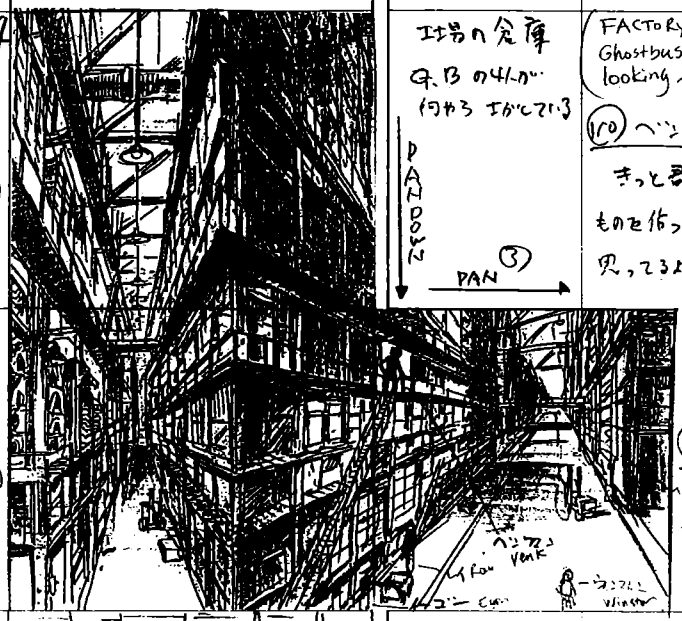
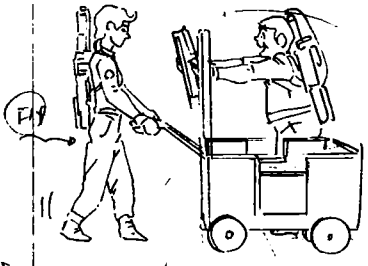
DIC AUDIO VISUAL

NO. 95

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| つづき |  | スカヲがすうすると座わりこむ (He collapses right there) | | | 3+0 |
| 232 (スクリーン) |   | レイ、イーゴン、ベンクマンと歩きよってくる (Ray, Egon, Venkman walk up to Winston) | (107) ベンクマン<br>えて君もパーティに参加してわけた… | (107) VENKMAN<br>So you can rent yourself out for parties. | |
| 1 | | いかるウィンストン (Winston gets madder) | (108) ウィンストン<br>あのグレムリンら！全部めちゃくちゃにしやがる！ | (108) WINSTON<br>Those Gremlins ruin everything!!!! | 6+0 |
| 233 | | ベンクマン何かを思いついたかのよう。 (VENKMAN - an inspiration hits him) | (109) ベンクマン<br>オーそう？ | (109) VENKMAN<br>Oh, yeah? | 2+0 |
| | | | | | (11+0) |

DIC AUDIO VISUAL

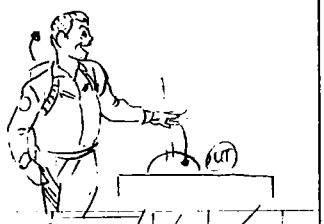
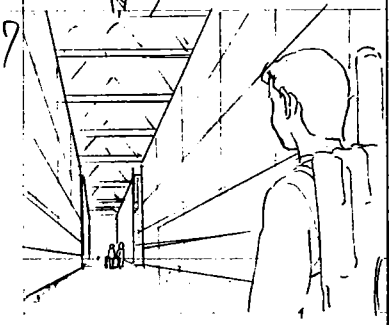
NO. 96

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 234 |  | 工場の倉庫<br>G.B のメンバー<br>何かを 探している<br>PAN DOWN<br>PAN (3) | FACTORY WAREHOUSE<br>Ghostbusters are looking for something<br>(110) ベンクマン<br>きっと君が 新しい<br>ものを 作ってくれると<br>思ってるよ レイ。 | (110) VENKMAN<br>I know you can build us a good one, Ray. | |
| | | | (111) レイ<br>問題ない<br>オートショップ<br>にいた<br>((ニねん)) | (111) RAY<br>No problem. I built three in my last year of Auto Shop. | 7 12 |
| 235 | | レイ。何かを物色<br>している<br>(Ray, looking for something) | 最後の年には<br>3台 作ったんだから | 設定 | |
| |  | レイ。フランジ(車輪の車軸線?)を 見つける<br>イーゴン荷車をおして<br>EH<br>(He finds a flange Egon pushes a cart | ワオ! このすごい<br>フランジを<br>見ろよ!<br>(~~he grabs a weird metal part off the shelf~~)<br>Wow! Look at this great Z flange! | 車輪と<br>荷車 | ✱ Design model's for flange and cart are needed |
| | | イーゴンおして<br>レイの手を引張る<br>レイ・スのままつられて<br>OUT気味に。<br>OUT気味 | (Egon pulls Ray's arm without saying anything Ray is pulled away) | | 5+12 |

(12+12)

DIC AUDIO VISUAL

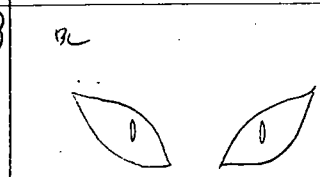
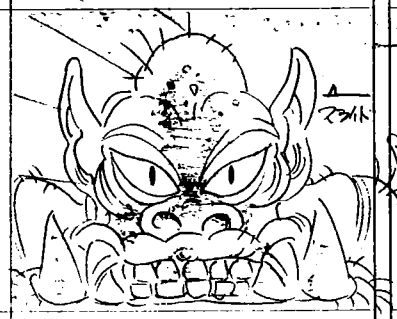
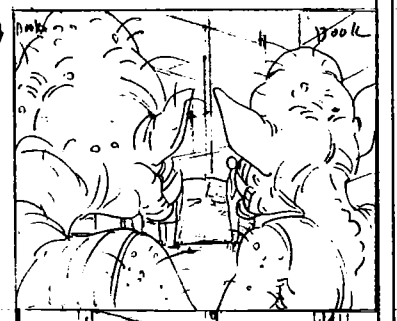
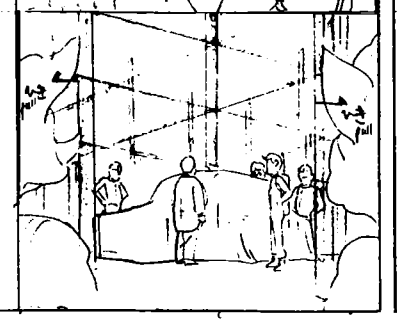
NO. 97

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 236 | | レイ (A.C)<br>2人は通路を歩いて<br>いる<br>(RAY + EGON - walking along the isle<br>BG Follow 0.2mm/1K<br>Book の@のとき 0.25mm/1K | (112) イーゴン<br>オレの改造に<br>必要なものは<br>全部ここにそろって<br>と思うんだ… | | |
| |  | レイ2歩前へ<br>車輪を荷車に<br>おとす<br>(Ray steps forward dropping the flange in the car | (112) EGON<br>I'm sure they'll have everything I'll need for modifications...<br>(113) RAY (OS)<br>Hey, Egon, do you think they have floormats that'll fit ECTO-1?<br>(113) レイ<br>おい イーゴン.<br>ここにアスレチック<br>おうフロアマット<br>あると思うぅ | (SE)<br>ガシャン! | 8+0 |
| 237 |  | 遠くを歩いている<br>レイとイーゴン(ヒート)<br>(Ray & Egon - walking in the distance<br>ウィンストン これを<br>見ている<br>(WINSTON - watches the two) | (114) イーゴン<br>あるかもよ レイ | (114) EGON<br>You never can tell, Ray. | |
| | | ベンクマンIN<br>(VENKMAN steps IN | | | |
| | | ベンクマンの<br>肩を押して OUTする<br>(He pushes Winston by his shoulders and OUT of FRAME | (115) ベンクマン<br>まあ あいつらは無事に<br>火星にいるわけだ<br>どうだい 俺らは<br>あの自動販売機が<br>元通りにもう詰め直は<br>たのみにいこうぜ<br>(115) VENKMAN<br>Well, they're safely on Mars. Why don't you and I see if they've got those vending machines restocked yet. | | 9+12 |

(17+12)

DIC AUDIO VISUAL

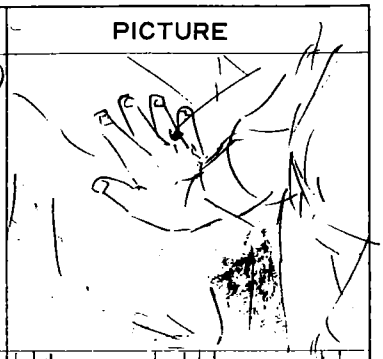
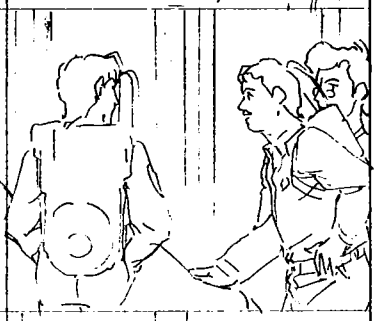
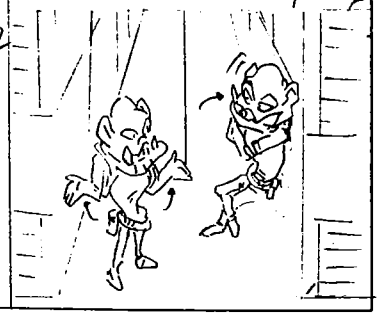
NO. 98

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 238 |  | 黒画面より不気味な目が F.IN (0秒) おかしく光っている<br>(In the dark screen, two eerie looking gleaming eyes appear) | | | |
| 1 |  | | | | |
| 1 | | PAN<br>ここに下.エすると<br>グレムリンの顔.<br>PANして 2ひき<br>グレムリンをみせる | (Fade In to reveal a Gremlin. PAN to reveal the other Gremlin) | | 3+12 |
| 239 |  | グレムリンより<br>荷物箱のすがから<br>のぞく<br>(GREMLINS - peering from behind some boxes.) | (114) グレムリン<br>おいつとも<br>いくらやられても<br>平気なやつらだ | スルイ組み<br>ヒソヒソ<br>上段<br>↓<br>下段 | |
| 1 |  | F.U (TRUCK up)<br>向こうには<br>G.Bと社長<br>何やら布に<br>つつまれている<br>(IN BG Ghostbusters and Abernathy are looking at something wrapped in cloth) | (116) GREMLIN<br>These clowns are gluttons for punishment. | | 4+0 |

(7+12)

DIC AUDIO VISUAL

NO. 99

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 240 |  | 弁におかれた<br>手に手をつくレイ<br>(Ray puts his hand on the cloth-covered car) | (117) RAY<br>(lecture voice)<br>As everyone KNOWS, ...<br>(117) レイ<br>みなさん<br>こなす | (SE)<br>(たたく音)<br>バン | (SFX: Ray hits the car)<br>1+12 |
| 241 |  | レイとベンクマン<br>奥にはイーゴル<br>(Ray + Venkman Egon in the BACK | ご存知のように、地元<br>の球場では、地元<br>のチームに有利な<br>ものです | the team with the ballpark advantage has the odds in its favor. | |
| | | PAN | (118) ピーター<br>…従って、我々<br>は、次のゲームを<br>遠征で行おうと<br>思います… | (118) PETER<br>...therefore, we have decided to take the next game on the road-- | |
| | | PAN 往復する<br>PAN to Abernathy<br>セリフをうけて<br>セマネするベンクマン<br>(Venkman continues Ray's lecture) | もちろん 喩喩的<br>にですが… | metaphorically of course. | 1+0 |
| 242 |  | ベンクマンのセリフうけて<br>あきれるグレムリン<br>一匹ずつ<br>一匹は うなずく<br>(GREMLINS - listening to Venkman, they give one another bored look | (119) グレムリン<br>スポーツの喩えを使<br>うやつは 最低だ<br>最悪なものの一つだ。 | (119) GREMLIN<br>Nothing worse than professors who throw around sports metaphors. | 4+0 |

(16+12)

Tone of everyone and "the car" seems matchin

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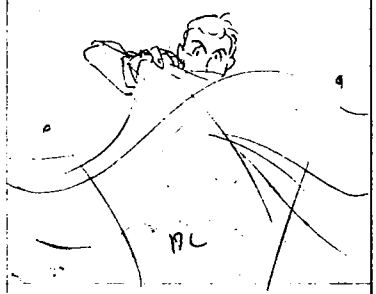
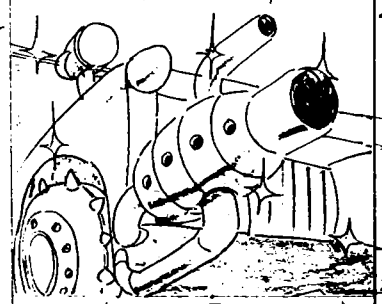
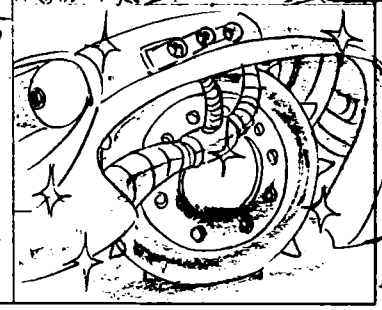
AUDIO VISUAL

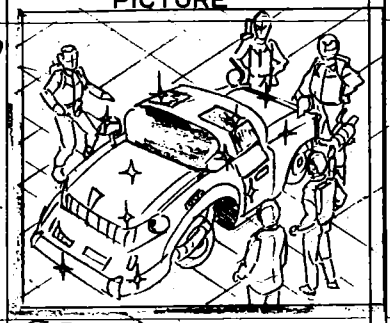
NO. 100

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 243 | | PAN UP<br>布をもっているレイとイーゴン<br>(PAN up to RAY + EGON - holding the cloth cover) | (120) レイ<br>私のオートメカニックの技術における才能とイーゴンの驚くべき発明の才能をもってここに皆様におしどけする<br>(120) RAY<br>Through my abilities at the art of automobile mechanics and Egon's amazing skills of invention, we present to you-- | | |
| 1 |  | 密着PAN UP | | | |
| 1 |  | バッと まくりあげる<br>(He throws the cover open)<br>画面一杯まで fill the FRAME まで | | (SE) バサッ (SFX. Cloth - unfold) | 8+0 |
| 244 |  | PAN | マフラーと後ろ側空洞ブラシ処理<br>キラキラ、色ハレスヌでゆらし<br>BG abnormal<br>BG アブノーマル | (REAR VIEW muffler + the rear bamber shining) | 1+12 |
| 245 |  | 前輪と後輪<br>それぞれ光こけと同じ<br>PAN | | FRONT TIRE + The SIDE VIEW | 1+12 |

((1+0)

DIC AUDIO VISUAL

NO. 101

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 246 |  | 車全体．5人が立っている<br>BG アブノーマルから<br>ノーマルへ．ゆっくり | (The CAR<br>Busters + Abernathy stand by the car | | 2+12 |
| 247 | | PAN<br>がっかりした表情で<br>車に近ずく<br>ベンクマン<br>レイはうれしそうに<br>(Venkman approaches the car disappointed Ray looks happy | (121) ベンクマン<br>君達の驚くべき<br>才能を持ち合わせても<br>この車をきれいに作ると<br>いうことだけできなかったのか！ | (121) VENKMAN<br>Isn't there anything in your combined genius that could've made this car pretty? | |
| 1 | | レイをうらめしそうに見る<br>レイ、憤慨して．<br>(Venkman looks at Ray reproachfully, Ray gets offended | (122) レイ<br>すい！ (ニガ) | (122) RAY<br>(genuinely confused)<br>Hey... | 6+12 |
| 248 | | レイ (A L)<br>イーゴンも外を乗り出す<br>(RAY + EGON Egon leans out) | これすがすがしいじゃ<br>ないか！<br>(23) イーゴン<br>そうだヨ．最高だヨ！ | this is beautiful!<br>(123) EGON<br>Yeah, this is terrific! | 3+12 |
| 249 | | おき太鼓のベンクマン<br>ゆっくりと顔を<br>上げる<br>(Venkman can't believe it. He slowly lifts his face | | | |

(12+12)

AUDIO VISUAL

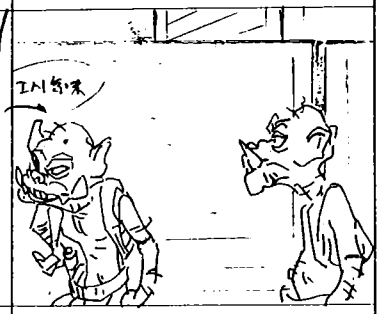
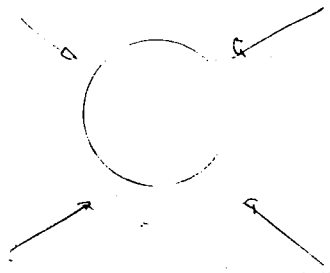
NO. 102

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| つづき | | PAN (IN) PAN 社長アップ (Abernathy moves IN) | (125) アバーナシイ でもこれでどうやって グレムリンに出ていけるか ここからできるのですか？ | (125) ABERNATHY But how will it get rid of the Gremlins? | 4+12 |
| 250 | | A.C ベンクマン、社長を ひきよせる。 おどろく社長 (Venkman takes Abernathy by the shoulders Abernathy reacts) | | | |
| 1 | | 車のかげに顔をうずめ 静かにおちついてセリフを言うベンクマン おどろきながら従っている社長 (このシーン口ゲみせずに目で演技) | (126) ベンクマン (落ちついて) サー、グレムリンたちにとって、この車はあいその2人の同僚の構造でない心に映っているよりも、もっと すばらしいのです (静かに、小声で) | (Venkman leans over the car & speaks slowly & calmly. Abernathy is too confused to protest (In this scene, mouths won't sync) | |
| 1 | | 会話中、IN. (2+12) (TRUCK up) ジッと社長の目を みつめる 社長 おもわず たじたじ する (Peter looks Abernathy right in his eyes Abernathy pulls himself away from Peter) | (126) VENKMAN (recovering) Sir, to the Gremlins, this is even more beautiful than it is in the warped minds of my two colleagues. (quietly, softly) | | |
| 1 | | みっと おどろきように 身をのり出して からかうベンクマン 単純におどろく社長 (Venkman leans over Abernathy making fun of him Abernathy is scared) | これは全く破壊不可能なんです！ (大声で) utterly indestructible. (loudly) It's | | 12+0 |

(16+12)

DIC AUDIO VISUAL

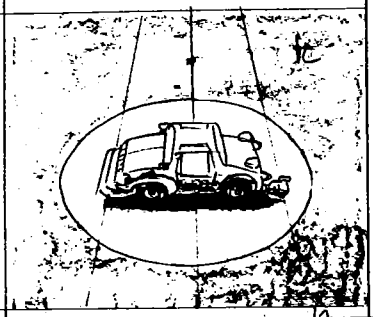
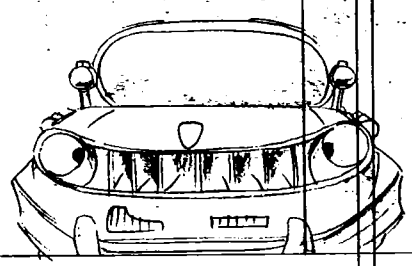
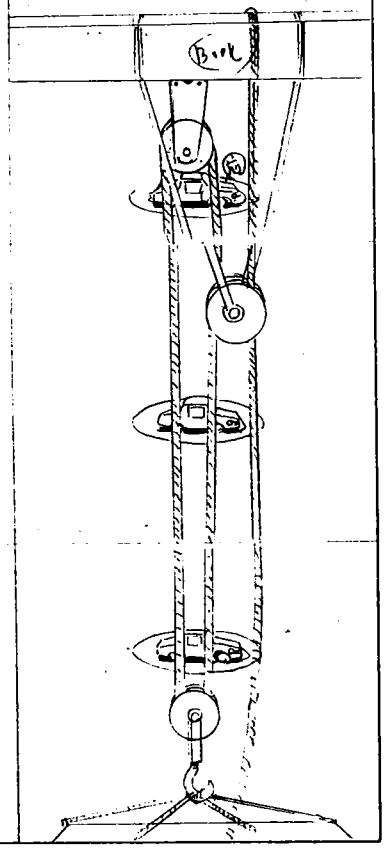
NO. 103

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 251 |   | 一瞬のグレムリン<br>一歩さがってIN<br>(GREMLIN - as another one steps back INTO FRAME) | (126) Aベンクマン(OFF)<br>ハハハハハ…<br>(笑い)<br>(127) グレムリン#1<br>彼冗談いってるの? | (126A) VENKMAN (VO)<br>HA HA HA…<br>(127) GREMLIN #1<br>Is he kidding? | |
| 1 | | ベンクマンを<br>うさんくさそうに指さす<br>(He points at Venkman) | (128) グレムリン#2<br>じゃあおれをこおして<br>えいて、それから新しい<br>自動販売きた<br>行かない? | (128) GREMLIN #2<br>Why don't we get rid of it and then get over to those new vending machines? | |
| 1 | | パンて"ハイファイブ"<br>の音頭をとる2匹<br>(They give each other the high five) | (128A) GREMLIN #1<br>OK!<br>(128A) グレムリン#1<br>よし! | パン! | (SFX: CLAP!) |
| 1 |  | アイリスで黒味に | (Iris out | | 8+12 |
| 252 | | 黒味(1+0) | | | |

(8+12)

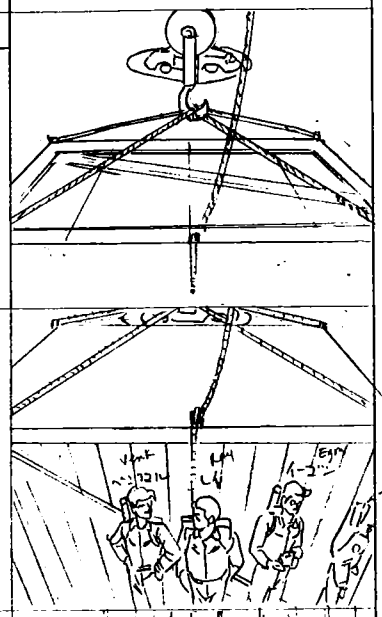
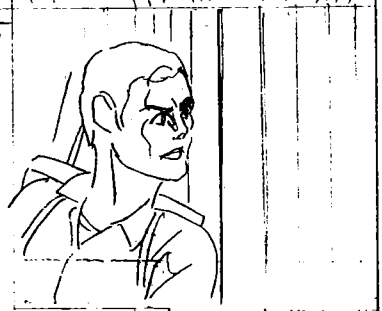
DIC AUDIO VISUAL

NO. 104

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 1 |  | スポットライトの様な光が車をてらす(IN) スモークフィルターをかけたように車全体がボヤッと光っている(つづき) | (Spotlight shine on the car. The car is shining as if through smoke filter) | | 2+12 |
| 253 | BL PAN  | レイとイーゴンの車. フロント 光のもやっとした照返し. つづき | (RAY & EGON'S CAR - FRONT A dull light shines on the car) ⏳2L(0+12) | | 2+12 |
| 254 | BL  | たるき数本 なにやらロープや荷車がとりつけられている 奥にはレイとイーゴンのつくった車 | (HIGH BEAM - Ropes & pullies are tied around Ray & Egm's CAR in the Back) | | |
| 1 | | マルチPAN DOWN ⏳カメラセット送り (下段→土段) | | マル4個ヲ | |
| 1 | | ロープの下には大きな木箱 | (There is a large wooden crate hanging from the rope) | | |

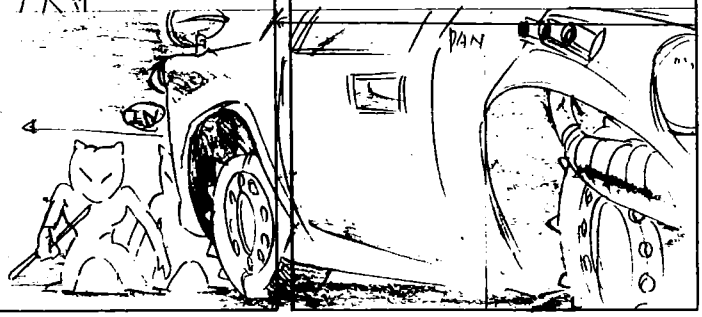
(5+0)

DIC AUDIO VISUAL NO. 115

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 1 |  | TILT PAN DOWN | | | |
| 1 |  | その木箱の<br>かげには<br>G.Bの4人が<br>かくれている | (Behind the wooden crate, Ghostbusters are hiding | | |
| |  | ウィンストン<br>WIN | | | 5+12 |
| 255 |  | スルイ寄み<br>木箱のかげから様子<br>をうかがっている ウィンストン | WINSTON<br>(peer around the corner of the crate) | | |
| | | かれ頭を<br>ぶつける | (He sticks his head back in | | |
| 1 | | PAN | (129) ウィンストン<br>せめて色くらい上品に<br>できなかった？ | (129) WINSTON<br>(grimacing)<br>Couldn't you at least have used a decent color? | |
| | | | (130) イーゴン<br>グリーンピーのスープの<br>緑色のサルの大好<br>き台色さ！ | (130) EGON<br>(matter-of-fact)<br>Peasoup green's my favorite color. | |
| | | ウィンストンA.Cで<br>頭をぶつける<br>(Winston turning at Egon<br>(Ray points himself<br>レイ、イーゴンのカラーを<br>合わせ、自分を<br>指さす | (131) レイ<br>オレ、その色のタキシ<br>ードもってるよ！ | (131) RAY<br>I have a tuxedo that color. | |

(5+12)

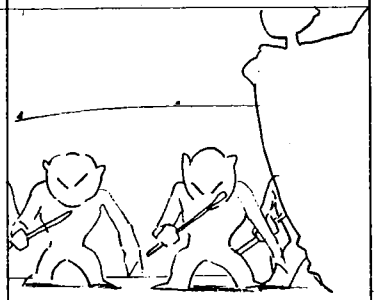
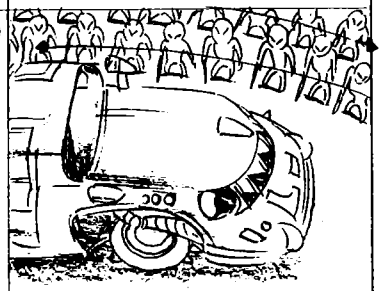
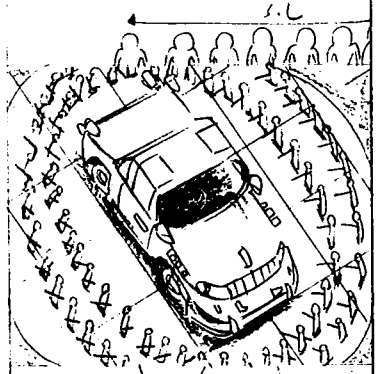
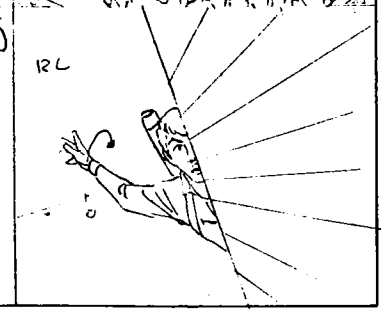
DIC AUDIO VISUAL NO. 106

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| カット | | ベンクマン身をのり出し レイの肩に手をおいて 意味ありげにセリフ言う (Venkman leans over + puts his hand on Ray's shoulder with a keen look) ウィンストン回り 振り返る (Winston peers out again) | (132) ベンクマン 君達がひとり者 なのは、ひとつは この性格よ、レイ (That's one of the reasons you're such a lonely man, Ray.) | (132) VENKMAN | 12+0 |
| 256 | | スルと右向き ゼンポウ H.Lで振り返る ウィンストン① (Winston turns) 何かに気付く② (He sees something) | (=なげ) | | |
| 1 | | ウィンストン皆に ふりかえってセリフ(ソデ) ① (He turns to the others) | (132A) ウィンストン ここモデ！ | (132A) WINSTON Here we come | |
| 1 | | 4人顔とのスガセる ④ (They poke their heads out) | | | 3+12 |
| 257 |  | PAN | | 車の後ろ側PAN FIXになり 運転席の窓 (ソデ) | (PAN along the side of the CAR) FIX Gremlins appear from behind the CAR |

(15+12)

DIC AUDIO VISUAL

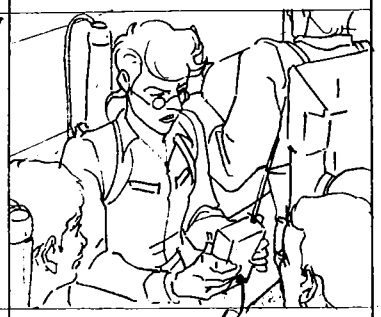
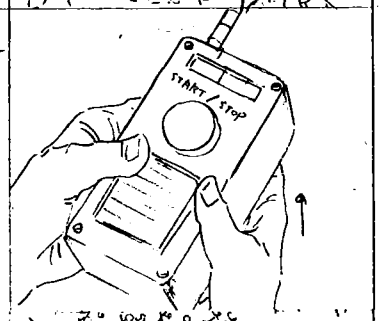
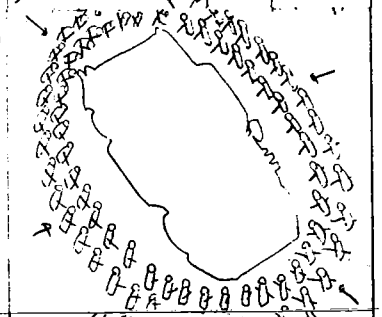
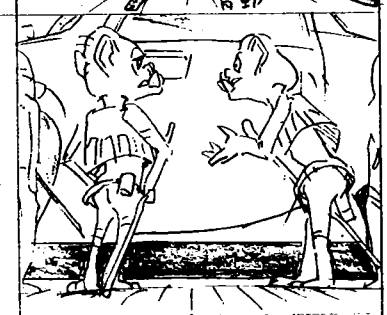
NO. 107

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| カミ |  | どんどん増えるグレムリン達<br>(...and more + more | | | 3+12 |
| 258 |  | 一枚目2枚目のグレムリン達<br>オモテの方向にどんどん増える(リピート作画)<br>(Hundreds of Gremlins surround the car, their number still increasing | | | |
| ↑ | | 前方にもグレムリン達<br>S.Lして横方向に<br>走り去る<br>(GREMLINS appear in FG they slide in from the right | | | 3+0 |
| 259 |  | 車をとりかこむグレムリン達<br>不気味にゆれている<br>(Now they surround the car, swaying eerily | | | 3+0 |
| 260 |  | 木箱のカゲから合図を出すベンクマン<br>(Venkman raises one arm | (133)ベンクマン<br>準備しろよ、イーゴン<br>色盲の小さな奴ら<br>あのカワイ連にとりすかるス | (133) VENKMAN<br>Get ready, Egon, the color blind little critters are gonna go for it. | 2+12 |

(12+0)

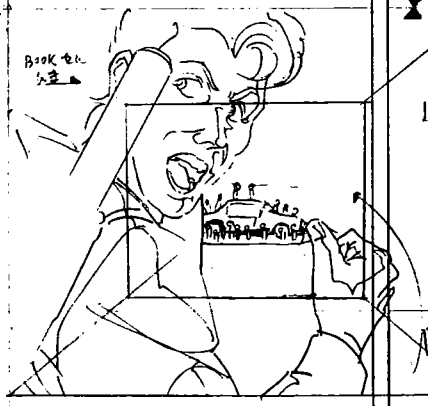
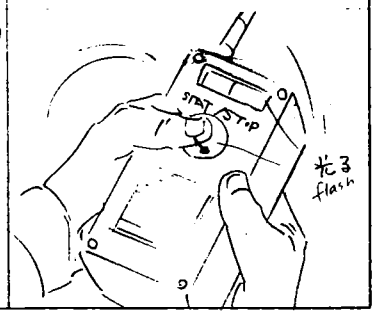
AUDIO VISUAL

NO. 108

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 261 |  | イーゴン ベンラマン<br>のセリフ 対え<br>計器とり出す<br>(Egon pulls out a remote control box | (133) セリフ<br>こねこ<br>carried over | | 1+12 |
| 262 |  | (A C)<br>イーゴンの持つ<br>コントローラーUP<br>(REMOTE CONTROL in Egon's hands | | | 1+0 |
| 263 |  | 同カット start pan...<br>小走りにゆっくり近づく<br>グレムリンズ達<br>(Gremlins starts narrowing the circle | | | 2+12 |
| 264 | | ゆっくりと寄りて近ずく<br>グレムリン達 (一同つれ)<br>#1と#2の会話<br>ゴニョゴニョ<br>下段下し<br>(They move toward the car, Slowly | (134) グレムリン#1<br>始めにまず これ別の色に<br>塗りかえなくて?<br>(134) GREMLIN #1<br>Couldn't we paint it another color first?<br>(135) グレムリン#2<br>ピースープの緑色のどこが<br>悪いの? おらこの色の<br>ビクラムさ持ってるよ。<br>(135) GREMLIN #2<br>What's wrong with peasoup green, I have a biklum that color. | ゴニョゴニョ対え | |
| 1 |  | 5歩ほど寄りて<br>立ち止まる<br>(135)のセリフうけて グレムリン<br>悲しげな顔<br>(They walk several steps + stop Gremlin #1 gives the other sad look | (136) グレムリン#1<br>君が孤独なグレムリン<br>なのは かんでは そだせいだ<br>ゴーナー<br>(136) GREMLIN #1<br>That's one of the reasons you're such a lonely gremlin, Gorner. | | 1+0<br>(16+0) |

AUDIO VISUAL

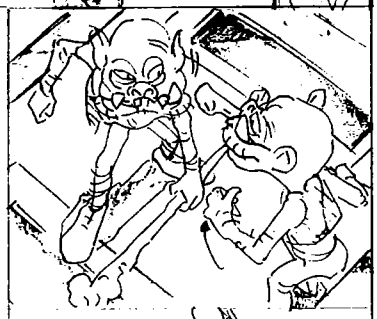
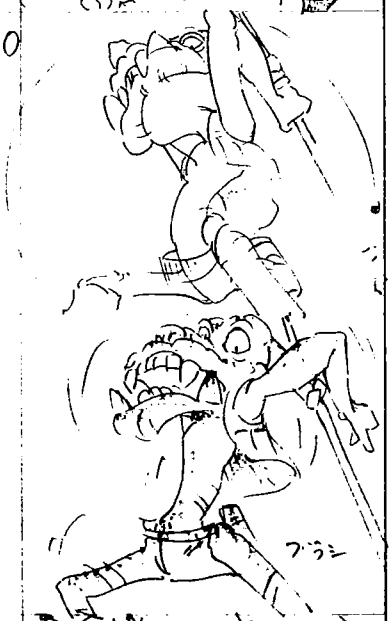
NO. 109

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 265 | RL | 車にとりつく ゲレムリン達 (They jump on the CAR) | | | |
| 1 | | クイック トラック バック (OL 含め 0+12) | (Quick Truck Back ね=) | | 2+0 |
| 266 |   | 0+0 (0+2) BC 密着マル4増み アップ TB (O.L 含め 0+12) ベンクマン 片手あげて 合図 (137) ベンクマン 今だ! TB13 | (VENKMAN- who raises one hand + signals) (137) Now! (whisper) VENKMAN | | |
| 1 | | | | | 1+12 |
| 267 |   | (137) とうけと イーゴン スイッチをおす. (コントローラー全体を 押すような力強さで) トーカ光で ボタンと 計器が光る. | Egon pushes the switch on Remote Control (so hard, as if to crash the box) The button & the meter flashes in back lite | | 1+0 |

(4+12)

DIC AUDIO VISUAL

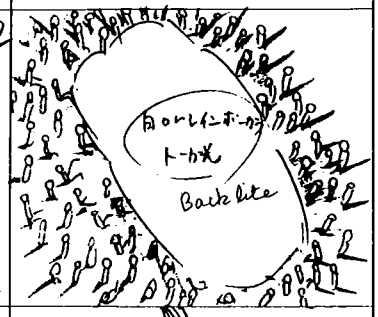
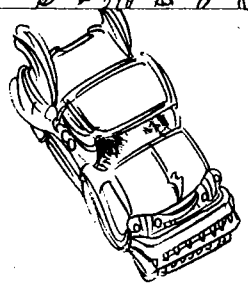
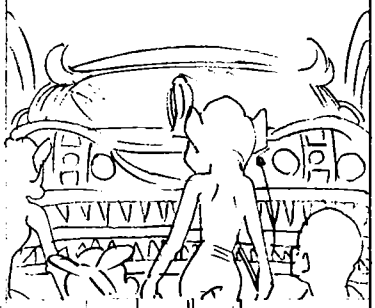
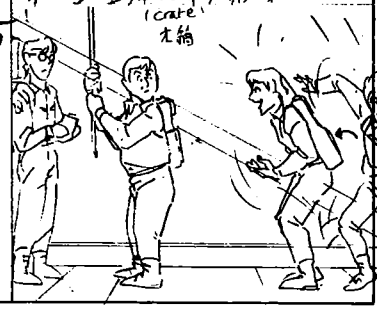
NO. 110

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 268 | | 視線をベンクマンに向けるイーゴン（かっこよく）コントローラーの光の照り返し(注) (Egon looks toward Venkman, coolly. His face is lit by the control's lamp | (13F) イーゴン 活動準備OKも! | She's armed! (138) EGON | 1+12 |
| 269 |  | 車の屋根の上。一匹のグレムリンが主役と合図をする。うなずくもう一匹 | (GREMLINS - ON TOP of the CAR One of them signal the other, "Destroy!" The other nods) | | 1+12 |
| 270 |  | ふいかぶる (He motions) | | | |
| | | が、突然下より光（ブラミ）グラグラゆれるグレムリン (Suadenly, there's a light from below & the car starts vibrating | | (SE) (機械音) グオ〜 !! | (SFX: MACHINE HUM) 2+0 |
| 271 | | 光っている車ふるかしされるグレムリン達。 | (THE CAR - Glowing Gremlins are shaken off the car) | | 1+12 |

(6 +12)

AUDIO VISUAL

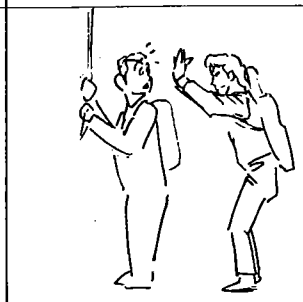
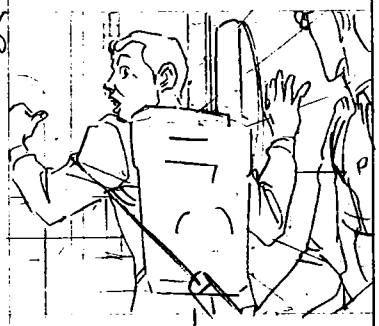
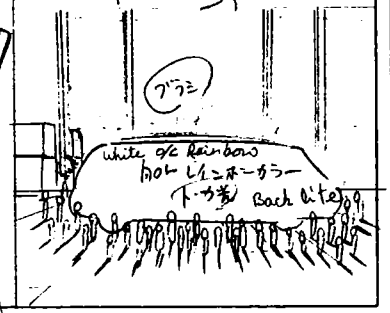
NO. 111

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 272 |   | 円ぼし<br>ハイコン BG セル<br>光っている車<br>それをながめている<br>グレムリン達 | The gleaming CAR - as Gremlins watch | | |
| 1 |  | (中.し) (1+0)<br>車がべつの車と<br>かわっている<br>(BG) スポットライトではなく<br>薄暗く部屋全体が<br>オレンジです | The car has changed completely into different car<br>BG Not a spotlight. An entire room changes its tone of the color | | 3+0 |
| 273 |  | 車の前 立ち上がる<br>グレムリン達 | (13)A グレムリン達<br>ガヤガヤザワ<br>(アドリブ) | (138A) GREMLINS<br>(ad lib)<br>(murmuring) | 2+0 |
| 274 | | 作業台の成功品を<br>まるで自分がすべて<br>お膳立てしたように<br>喜ぶベンクマン | MO (131) ベンクマン<br>キャハハハハハハッ | MO/139 VENKMAN<br>HE HE HE..! | 1+12 |
| 275 |   | 切+PAN<br>子供のように<br>無邪気に<br>はしゃぐ<br>He jumps up & down<br>BG 部屋全体み注射 | It's working! get started, it turns into another new car!<br>うまくいったぜ!<br>奴ろがとりかう<br>とすると、別の新し<br>い車と変わるんだ! | VENKMAN As soon as they<br>carry over | |

(6+12)

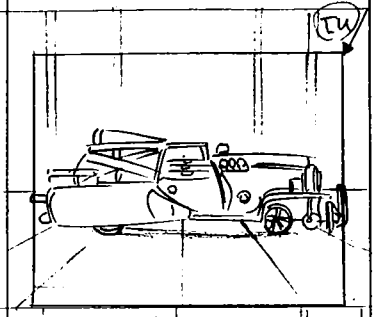
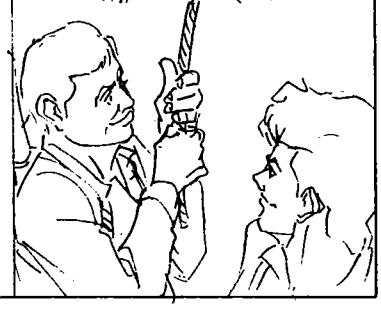
AUDIO VISUAL

NO. 12

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 276 |  | ベンクマン、レイに"ファイブ"をおめる<br>レイは木箱のコードをもっていることに(注)<br>(Venkman holds his hands out to Ray for a "gimme five". Note: Ray is holding the cord | #139 セリフこなす<br>#139 Carry over | | |
| 1 | | "パン"とファイブをする2人<br>(Ray gives Venkman a "high five" | | (SE) パン(手をたたく音) | (SFX SLAP!) 5+12 |
| 276 |  | 反対側の木箱のカゲからウィンストン<br>(WINSTON - on the other side of the crate | (140) ウィンストン<br>また言ったぞ | (140) WINSTON It's doing it again! | |
| 1 | | 車をみる<br>(He looks at the CAR | | | 2+0 |
| 277 |  | また光っている車<br>(It's gleaming again | | (SE) ワオー | (SFX: Machine Hum) |

(7+12)

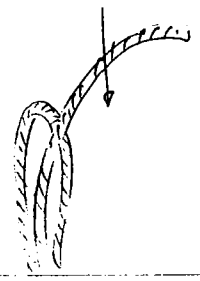
DIC AUDIO VISUAL NO. 113

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| つづき |  | 中心すると<br>別の車.<br>はっきりいってブサイク<br><br>T.U しながら | The car has changed again - into an ugly over-sized car<br><br>(Truck up) | | 2+12 |
| 278 | | その車のあまりのみにく さに、あわてく ウィンストン<br>影1-73 (Note Shadows)<br>(WINSTON - who trembles at the extreme ugliness of the car) | (141) ウィンストン<br>信じられない… あれはますますみにく くなるではないか<br>(141) WINSTON<br>I don't believe it -- the thing just keeps getting uglier. | | |
| 1 | | PAN<br>(141)のセリフのあと 又に頭をだす イーゴン<br>そのあとPAN<br>(Egon pokes his head in) | (142) イーゴン<br>誰も科学が美しい ものだとは言ってない ぜ、ウィンストン<br>(142) EGON<br>Nobody said science was pretty, Winston. | | 7+12 |
| 279 | | ベンクマン、しずかに 合図をおくる うちなくしく<br>(VENKMAN signals RAY. Ray nods) | (143) ベンクマン<br>ううう第2段階の 時間だ。しく<br>(143) VENKMAN<br>I think it's time for phase two...Ray. | | |
| 1 |  | コードをつかみ<br>(Ray grabs the cord) | | | |

(10+0)

DIC AUDIO VISUAL

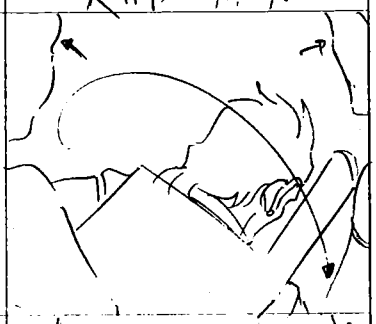
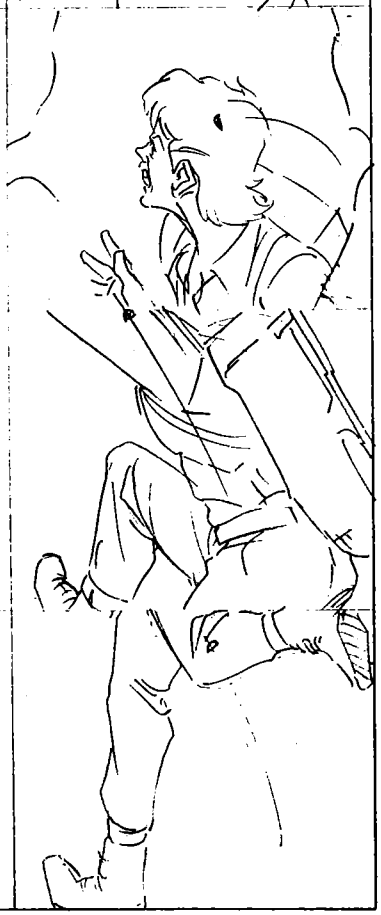
NO. 114

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| ワンセ | | グイッとひっぱる<br>(…and pulls) | | | |
| 1 |  | ロープが おちてくる<br>(天上から5mぐらい)<br>(But the cord just falls (5 yards long)) | | | |
| 1 | | 唖然とした顔で<br>ロープを みる2人<br>イーゴン IN<br>(Ray & Peter stare at the cord, surprised Egon steps IN) | (144) レイ<br>おやまあ | (144) RAY<br>Well I'll be. | |
| | | | (145) ベンクマン<br>レイ、箱が開くはず だヨ | (145) VENKMAN<br>Ray, the box is supposed to open. | |
| 280 | | イーゴン、しげり<br>コードをうけとり、<br>PKE メーター で<br>計測する<br>(レーダーの先端ト・カ光)<br>(Egon picks up the cord from Ray's hand and takes PKE reading) | こわす | (5コ)<br>ピッピッピッピッ<br>(いつもとはちがう音)<br>(SFX: PIP. PIP different sound from usual) | 9+0 |
| 1 | | イーゴン、ベンクマンに<br>(Egon turns to Venkman) | (146) イーゴン<br>どうやら おお道の<br>ワナも かしあえみたい だ | (146) EGON<br>Looks like they caught on to our trap. | |

(1+0)

DIC AUDIO VISUAL

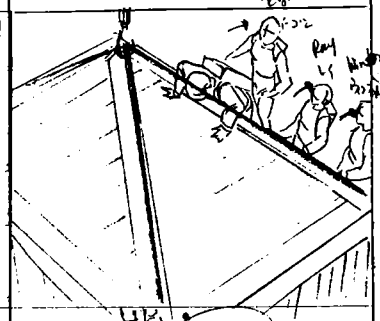
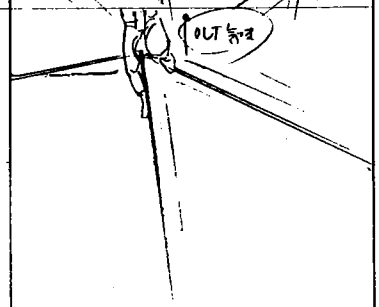
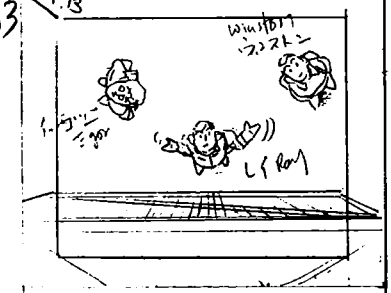
NO. 115

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 1 | | カットなるベンクマン<br>コードをつかみ<br>(Venkman - who is boiling, grabs the cord and.. | (147) ベンクマン<br>これまでだ!<br>あの4匹の気違いめ,<br>ただじゃおかんぞ!! | (147) VENKMAN<br>That does it! Those short maniacs aren't going to get away with this! | |
| 1 |  | なげすてる<br>かどうく 2人<br>(throws the cord away. Egon and Ray react | | | |
| 1 |  | スのまま 右に向き<br>直り.<br>(Venkman turns toward the crate | | | |
| 1 | | はしごをつかて<br>登りはじめる<br>(He starts climbing up | | | |
| | | このにりまで | | | 8+0 |

(8 +c )

DIC AUDIO VISUAL

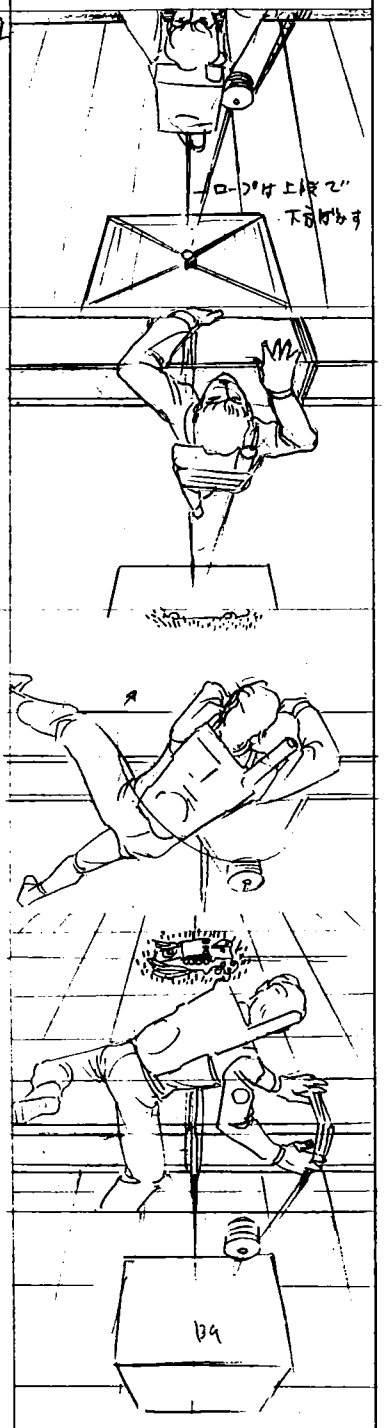
NO. 116

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 281 |  | (149) 非常に早いスピードで 木箱にかけあがり 見わすかめる彼の 3人 (He climbs up in an amazing speed The others look astounded | (147) セリフなし | 1 carried over #147 | |
| 1 |  | スルスルと登って いく (He keeps climbing up) | (148) ウィンストン ワオ、彼があんなに 早く動けるなんて 知らなかったヨ！ | (148) WINSTON Wow, I didn't know he could move that fast. | 3+0 |
| 282 | | 早いスピードで 登っていくベンクマン (VENKMAN - climbing up FAST.) | (こだま) | carry over 1 | 2+12 |
| 283 |  | ベンクマンのとんでもない行動にあきれている 3人 DOWN SHOT Egon, Winston + Ray are simply amazed at Venkman | (150) レイ 君達彼が何やろうとしてるか見当つく？ (151) ウィンストン/レイ いいや！ | (150) RAY Do you guys have any idea what he's trying to do. (MD) (151) WINSTON/Ray Nope. | 4+0 |

(9+12)

DIC AUDIO VISUAL

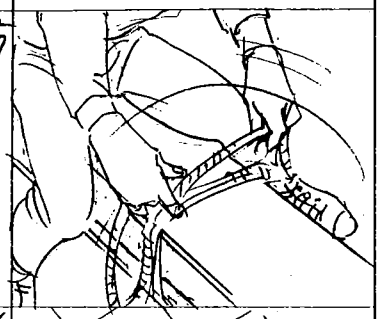
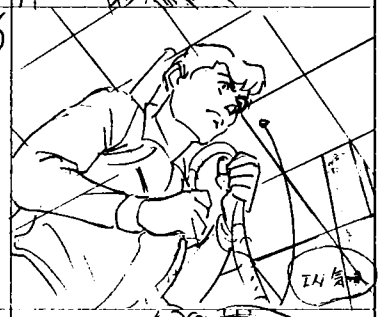
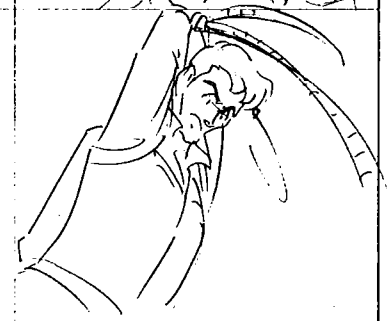
NO. 17

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 284 |  | 遂になるまの先まで<br>登りきり<br>マル4組み<br>上投 60F<br>下投 100F<br>ロープが上投で<br>下がる<br>ヒント 上投<br>(Finally, he reaches the end of the rope which is tied to a wooden beam<br>マル4組み PAN<br>U 勢なくその上へと<br>P 乗り上がるベンクマン<br>(he climbs over the beam with an amazing agility<br>カメラヒント送り<br>(下投) | (149) ベンクマン (MIND)<br>オーケー、時には<br>リーダーというのはリードを<br>せねばならん<br>だから自分で何を<br>やってるか分からなくなって<br>でうだっていうんだ…<br>(149) VENKMAN (to himself)<br>Okay, sometimes a leader has to lead. So what if I don't know what I'm doing.<br>セリフ<br>(286)…まで<br>こぼし | マル4組み | 3+12<br>dive #149 will be stretched to the end of SC. 220 |

(3+12)

DIC AUDIO VISUAL

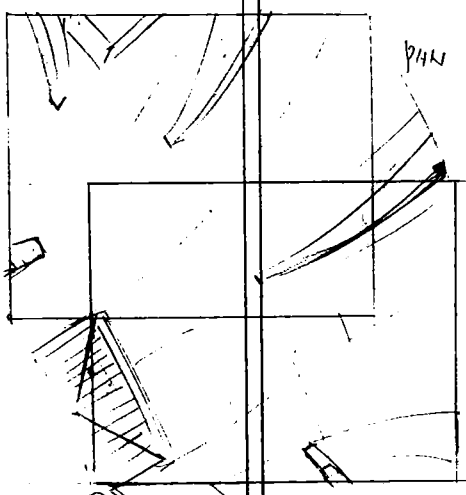
NO. 118

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 285 |  | 素早く ひもをほどく<br>ベンクマン<br>(途中から、全部ほどく必要はなし)<br>(He unties the rope) | | | 1+0 |
| 286 |  | IN気味に立ち上がる<br>(He stands up) | (こぼし) | | |
| 1 |  | がばっと振りかぶるが、<br>(He holds the rope & motions, BUT | | | |
| 1 | | 下を見て、<br>(He looks down...) | | | |
| 1 | | 中のしで<br>表情、まっ青になる<br>※ 実際には CB80 0-1 N2 的な色味で | (...and his face turns white) | | 3+12 |

4+12

DIC AUDIO VISUAL

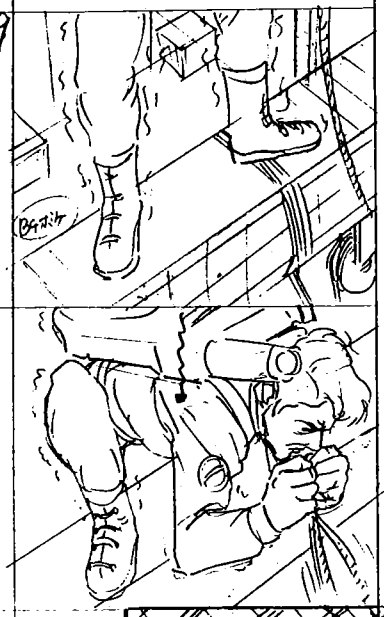
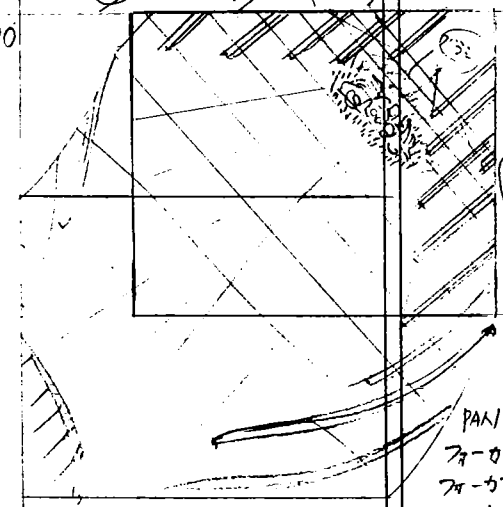
NO. 119

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 287 |  | 床部<br>フォーカスIN.OUT<br>など呼ぶ | FLOOR -<br>Focus in & out | | |
| 288 | | バランスをかろうじて保ち、ハンカチで汗をふきながら<br>ベンクマン<br>目にみえてブルブル震えている<br>(顔色元に戻る) | VENKMAN -<br>barely keeping his balance. He puts his arms to his chest. shivering<br>(His face normal color) | | 2+0<br>1+12<br>(3+12) |

PAN

AUDIO VISUAL

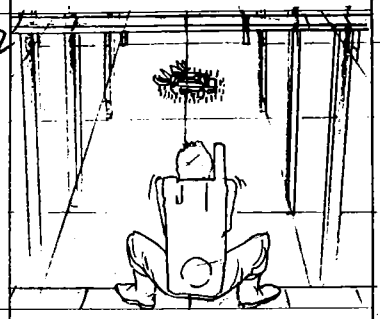
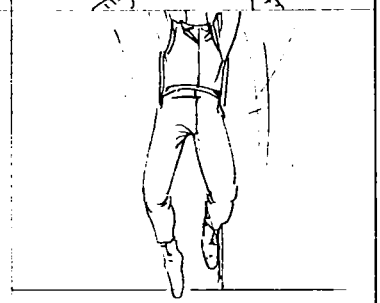
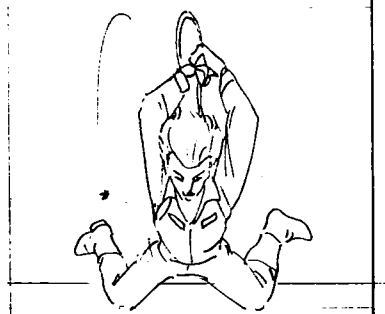
NO. 120

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 289 |  | まるで"はじける"ような足の震えをしているベンクマン<br>(His legs are trembling wildly) | (152) ベンクマン (MIND)<br>ノーヒールかね<br>お前はチームにとって貴重な存在なんだ! | (152) VENKMAN<br>(to himself)<br>No, Pete, don't do it! You're too valuable to the team! | |
| 1 | | そのまま カがみこんで<br>しまう<br>(He crouches over | | | 4+0 |
| 290 |  | 2生目<br>PANはじめ<br>車とグレムリン達<br>(車の光はブラシ処理) | (Venkmans POV<br>PAN to Gremlins + the Car) | | |
| 1 |  | PAN<br>フォーカスIN<br>フォーカスOUT<br>カット来<br>(Focus IN + Focus OUT) | | | 2+12 |
| 291 | | | (つづき) ベンクマン(MIND)<br>それがどうした<br>やっちまえ! | (Venkman takes a coy stance)<br>Aw, heck! Why not? | 2+12 |

(9+0)

AUDIO VISUAL

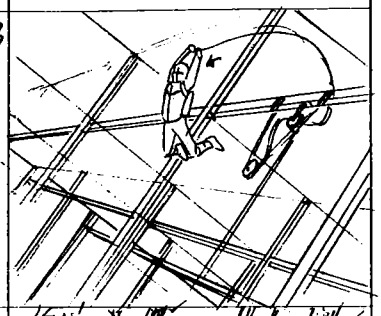
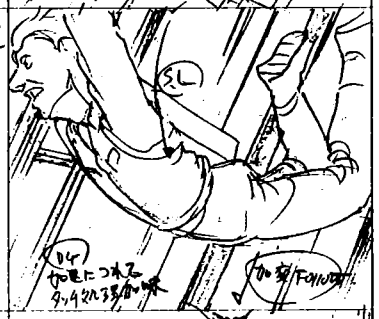
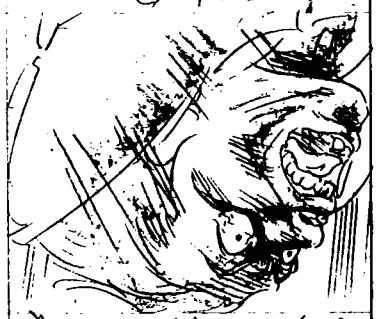
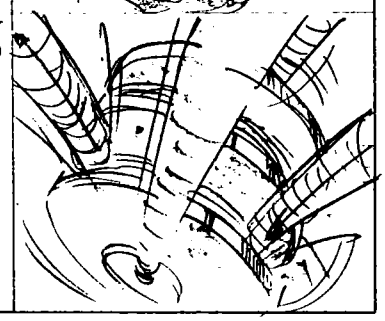
NO. 121

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 292 |  | これ3回ずつ<br>ベンクマン 上段 ヒザ上段<br>東クルマン 下段<br>車はどんどん光って<br>(ブラシ状の空) 走る<br>The car keeps gleaming & transforming | | | |
| 1 | | おやついるがうも<br>立ちあがって、反対<br>側に体を傾ける<br>そのまふらふらって<br>Venkman shakily stands up & turns the other way. He swings his arms over the head.<br>とびあがる<br>(and jumps) | (153) ベンクマン (ほとんど叫び)<br>さあ うまく<br>いきますよう——12! | (153) VENKMAN<br>(almost a scream)<br>BOY! I SURE HOPE THIS WORKSSSSSSSS! | |
| 1 |  | | | | |
| 1 |  | | | | 3+12 |

(3+17)

AUDIO VISUAL

NO. 122

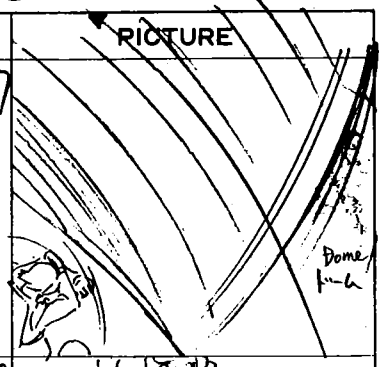
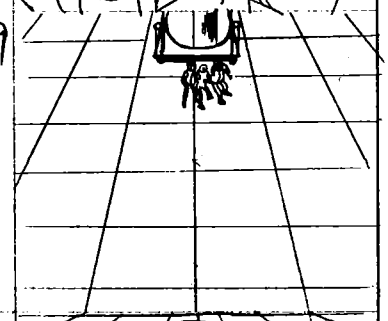
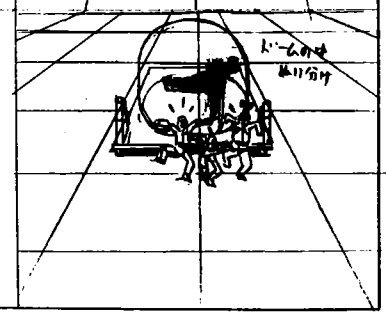
| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 293 |  | スロー作画<br>とんでおりるベンクマン<br>(VENKMAN - jumping down slow motion) | | | 1+0 |
| 294 |  | スロー作画<br>髪.服バタツキ<br>セルスライド<br>(His hair & clothes flapping)<br>Follow 0.1mm ～0.5mm/K | | | 1+0 |
| 295 | | 髪.服バタツキ<br>Follow 0.5mm～1mm/K | | | |
| 1 |  | 極限の恐怖に<br>おいにまわるベンクマン<br>(He is experiencing the ultimate terror as he falls) | | | 1+12 |
| 296 |  | 猛スピードで<br>巻きとられるロープ<br>ゆれる滑車 | (PULLEY - the rope is rolling out in tremendous speed) | (SE)<br>がうがう<br>がうがう | (SFX. Rattles of the pulley)<br>1+3 |

(4+12)

slow mo
Probably slow in animat
Please chec

AUDIO VISUAL

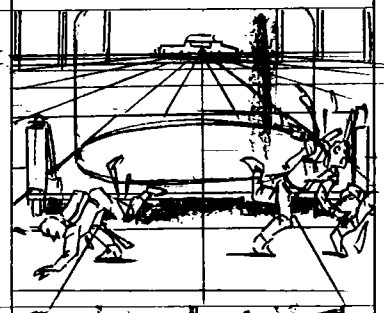
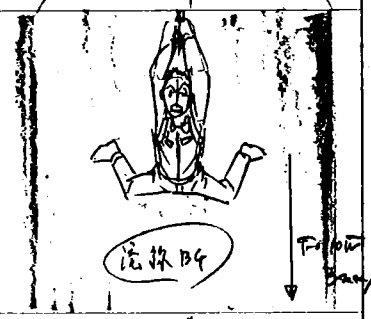
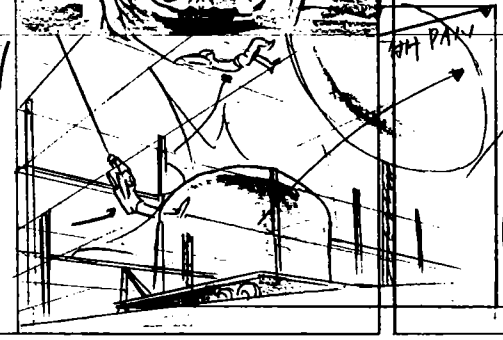
NO. 123

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 297 |   | ガバッと持ち上がる 木箱．かどろくG.B達 木箱のスには半球内 のドームがあることに (The wooden crate suddenly lifts up. Ghostbusters react There's a dome inside the crate) | (153)A レイ・イーゴン ウィンストン うわあ！ | ガバッ (53A) RAY/EGON/WINSTON WHOA! | SFX: CRATE Being lifted 0+12 |
| 298 | | 何事かと頭を 上げるが (They look up to see... | | | |
| 1 | | たるきに上がった ベンクマンを再び 目で追う3人 (Venkman on the beam | | | 1+12 |
| 299 |  | 背動ー． ドームの前 (BACK moves) (DOME - Ray. Egon. Winston standing in front of it | | | |
| 1 |   | ベンクマンに気づいて あわてる3人 (They see Venkman & panic | | | |
| f | | | | | |

(2+0)

AUDIO VISUAL

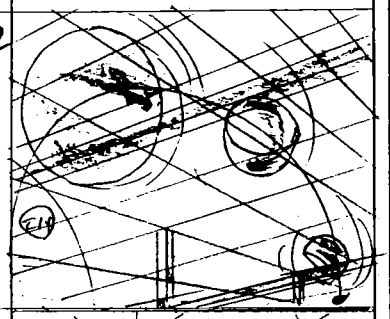
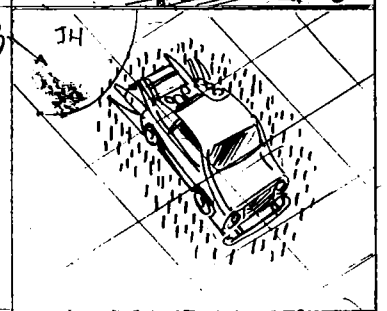
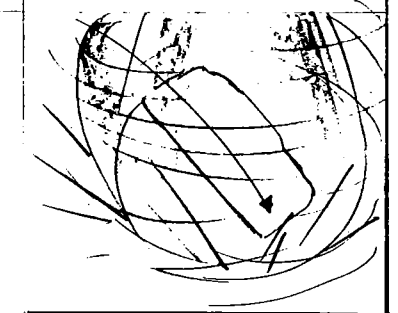
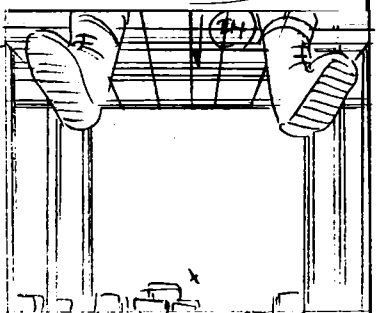
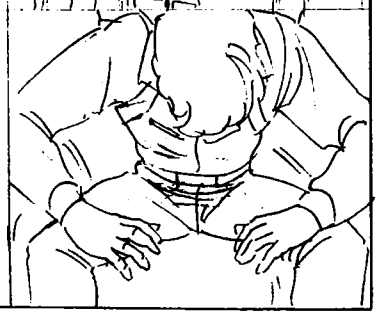
NO. 124

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| つづき |  | ※死で逃げ方ず<br>(They scamper away | | | 2+0 |
| 300 |  | ベンクマン<br>猛スピードで落ちて<br>くる髪、服ゆれている<br>(VENKMAN - swings into the scene, his hair & clothes flapping | (154) ベンクマン<br>助けて——!<br>(悲鳴) | (154) VENKMAN (panic) HELPPPPP! | |
| | | 11K作画<br>恐怖にゆがった<br>ベンクマンの顔UP<br>(CU - VENKMAN'S FACE completely distorted with terror | | | 2+0 |
| 301 |  | ベンクマン<br>突にぶつかって<br>ドームを外とばす<br>(VENKMAN - swings into the dome & kicks it off the scene) | | B区<br>ボカ (SFX: THUD | 1+0 |

(5+0)

DIC AUDIO VISUAL

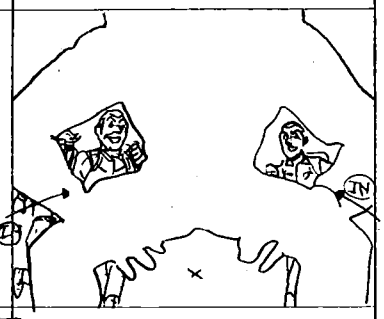
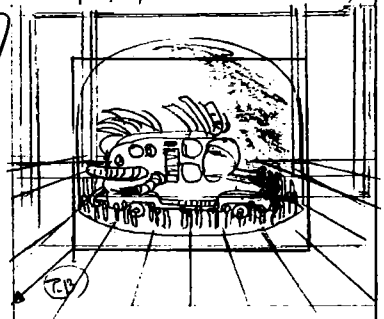
NO. 125

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 302 |  | 空中をとぶ ドーム | (DOME - flying in the air) | | 1+0 |
| 303 |  | 車の周りのグレムリン 車はもう光ったり 現われたりしている | (GREMLINS BY the CAR) | | |
| | | ドームINして | (The Dome flies INTO SCENE) | | |
| 1 |  | おおんのように車に おおいかぶさり、 一回半回で くるくる回る | (It lands right over the car + Gremlins. It spins 1½ times) | SE ガラガラ ガラン---! | (SFX. The Dome landing rumbling sound) 2+12 |
| 304 |  | (Peter's feet come IN) | | | |
| 1 |  | | | SE トコ---ン (SFX: THUD) | |

(3+12)

AUDIO VISUAL

NO. 126

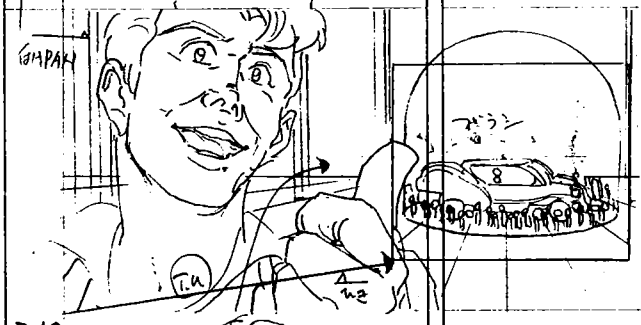
| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| つづき |  | かけるG.Bの3人<br>(Ray, Egon & Winston run over to Peter) | (156) レイ/イーゴン/ウィンストン<br>すごいできばえ<br>ワオ、私でアクションだ！<br>どうやってやったの？ | (156) RAY/EGON/WINSTON<br>Great going! Wow, What a move! How did you do that! | 5+0 |
| 305 | | いきつった顔<br>そのままに顔を上げる<br>ベンクマン<br>(VENKMAN - his face still distorted, turns around) | (155) ベンクマン<br>軽いもんさ…<br>(むこうをく) | (155) VENKMAN<br>Piece of cake.<br>(rather stiffly) | 2+0 |
| 306 | | PAN<br>並ぶの3人<br>(Egon, Ray & Winston stare at Venkman) | | | 2+0 |
| 307 |  | ドームの中のグレムリンと車<br>車は2、3度光って別の車と取り続けている<br>(GREMLINS & THE CAR in the DOME - the car is still transforming) | (158) ウィンストン(OFF)<br>でも正 あいつら あれて いるの？<br>(159) イーゴン(OFF)<br>理論的には永久的にねらう車を壊すまで やめられないし、車はどんどん新しい車へと変わり続ける。<br>やつらはその度に最初から…一直さなくちゃいけないんだから。 | (158) WINSTON (VO)<br>How long can they keep that up?<br>(159) EGON (VO)<br>Theoretically, forever. They won't give up until they destroy the car, but it will keep changing into a new car, and they'll have to start all over. | 11+0 |
| | | | | | (20+0) |

こから

carry over

DIC AUDIO VISUAL

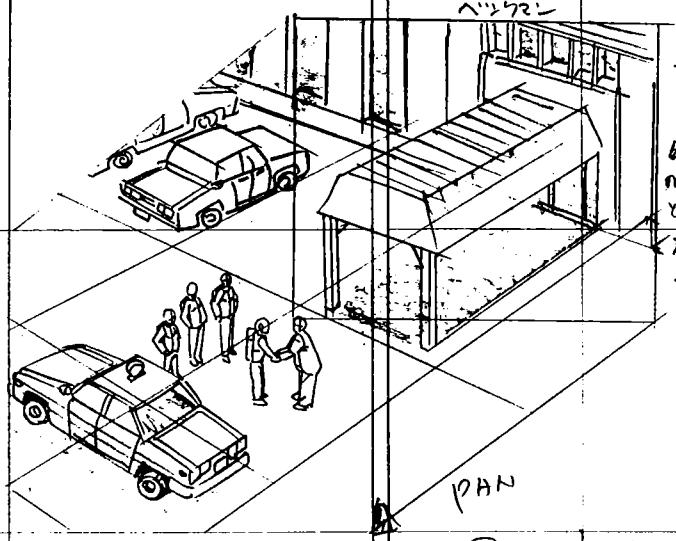
NO. 127

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 308 | | 右にPAN | (159) | 社長(IN) 歩いて立ちどまる → PAN 社長はイーゴットたちの向こう側に(ベンクマンの背後へ向かって歩いて止まる) (PAN with Abernathy who walks behind them toward Venkman) | (Abernathy walks IN & stops) 4+0 |
| 309 | | 社長に振り返る (VENKMAN - turns to Abernathy) 右にPANして ドームと車とグレムリンを指さす →TU | (He points the Dome & the CAR & Gremlins Truck up on the Dome) | | |
| |  | (160) ベンクマン タンクを満タンに保つこと、潤滑油を2000変換毎に入れれば、永久に作動します！ | (160) VENKMAN Keep the tank full, give it a lube and oil every 2000 transformations and it'll run forever. | | 7+12 |
| 310 | | 喜ぶ社長 (ABERNATHY - Happy) | (160A) A アバーナシイ わかりました！ | (160A) ABERNATHY I'll do that | 2+0 |

(13+12)

DIC AUDIO VISUAL

NO. 128

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 311 |  | フカン GM玄関 前をしている社長とベンクマン | (161) アバーナシ氏 この小切手だけではこの会社のこの様な感謝の気持ちをとてもじゃないが表現し出来ません！ | DOWN SHOT - FRONT of FACTORY - The president and Venkman are shaking hands | |
| | | PAN | (161) ABERNATHY (CONTD) This check cannot fully represent the gratitude of this company. | | 5+12 |
| 312 | | | 何かお役にたてることがあれば… | ☆ | |
| | | PAN | If there's anything I can do for you... | | |
| 1 | | ベンクマン 何かを見回して 何かには何かを期待した表情 | (VENKMAN - turning to his colleagues. They look at him expectantly) | | |
| 1 | | 社長に向かって 提案する (He turns to the president & suggests) | (162) ベンクマン えぇじゃ ささいなことを一つだけ… | | |
| | | | (162) VENKMAN Well, there is one little thing. | | |

(5+12)

DIC AUDIO VISUAL

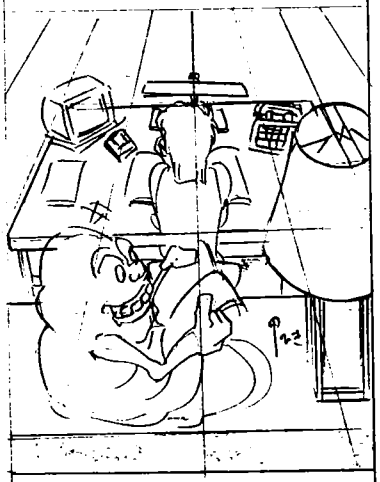
NO. 129

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 1 | | ベンクマンにTU ニヤッと笑って (Venkman grins) | (163) ベンクマン (笑い) あるね. なんてこと アレサフランクリン ご存知ですか? (163) VENKMAN (CONTD) (a smile) Do you, by any chance, know Aretha Franklin? | | 9+0 |
| 313 | | 思いもよらぬ質問に2.3回 目パチクリをする社長. | (PRESIDENT - who takes at this unexpected question) | | 2+0 |
| 314 | | | | | 2+0 |

(13+0)

AUDIO VISUAL

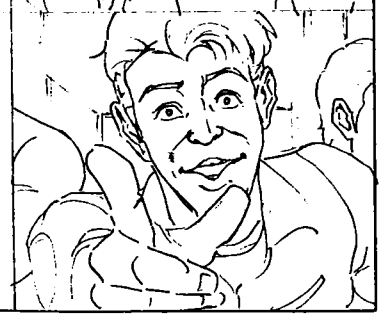
NO. 130

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 315 | | 何かの歌を鼻歌で歌っているジェーン<br>読んでいる本は"エブリボディ"<br>JANINE - (humming some tune as she page thru a copy of "EVERYBODY" magazine) | (163)A ジェーン<br>ハミングしながらめくる | (163)A JANINE (Humming) | |
| 1 | | ページをめくる<br>(She turns the page) | | | 2+0 |
| 316 |  | ジェーンの後ろではスライマーが"ポピュラースラッジ"を読んでいる<br>密着マルチPAN DOWN<br>(BEHIND JANINE - slimer is reading "POPULAR SLUDGE") | | | |
| 1 | | | | | 3+0 |
| 317 | | 入口のドア開く<br>人影が立っている<br>(The door opens A shadow stands behind the door) | | (SE) ガチャ (SFX · DOOR OPEN) | 1+12 |

(6+12)

DIC AUDIO VISUAL

NO. 131

| CUT | PICTURE | ACTION | DIALOGUE | MEMO | SEC. |
|---|---|---|---|---|---|
| 318 | | 寝ぎたナガ?<br>ジニーン<br>スライマー<br>本をおとして<br>うれしそうに<br>せなく.<br>JANINE-looking up<br>slimer drops his book, acting like a dog whose master has just come home | (164) ジニーン<br>それでどうだったの?<br>何かおもしろいこと<br>あった? | (164) JANINE<br>So how'd it go? Anything interesting happen? | 3+0 |
| 319 | | 手をつて踊りながら<br>はいってくる4人<br>The Ghostbusters come into the shot, dancing as they sing | (165) G.B<br>(大きな調子はずれ)<br>月 リスペクト<br>私にとってそういうこと<br>なるの リスペクト<br>・・・・そうよ・・<br>T.C.B. — | | 5+12 |
| 320 | | イニクマン<br>指をならし<br>(Venkman snaps his fingers) | リック (ハミング) | (165) GHOSTBUSTERS<br>(loud and out of tune)<br>R.E.S.P.E.C.T. -- FIND OUT WHAT IT MEANS TO ME -- R.E.S.P.E.C.T. -- THAT'S RIGHT -- T.C.B. | |
| |  | PAN<br>作画で沖に<br>スポットライト..<br>(CU on VENKMAN)<br>Still Stop | | | |
| | | F.O (1+12) | FADE OUT | | 4+12 |

(13+0)

686.5"